

The Mechanics of Composition, by George Broadhurst
AUGUST 28, 1912

PRICE TEN CENTS

THE NEW YORK
**DRAMATIC
MIRROR**



WALKER WHITESIDE

The Heart of the Silent Drama, by Pilar Morin



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THE NEW YORK
**DRAMATIC
MIRROR**

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The Encore Nuisance

THE encore nuisance sustained a good setback at the performance of *The Merry Countess* on the opening night.

This encore nuisance has become a disease, and the fact that it received a check at the gorgeous production of *The Merry Countess* is worthy of notice. No matter how insistent the applause, there was no repetition of the song numbers.

The nuisance is most virulent on nights of musical comedies of the distinctively White Way type. On most such occasions a trained claque is well distributed through the audience. As soon as *DOTTY DALRYMPLE* appears and launches her pre-natally destined "song hit," the claque breaks forth.

We say "pre-natally destined song-hit" advisedly. It is destined to be a song-hit at its conception. Its fate is not left to the judgment of the audience. It is not a question whether the audience likes it or not. It is wholly a matter between the publisher of the song and his claque.

There is a countless horde of writers of so-called popular songs at work in the various song factories in New York. Every one of them has his head buzzing with reports of fabulous sums realized from the sale of popular songs—sums running up into hundreds of thousands of dollars. Every one of them hopes to coin his buoyant anticipations into these hundreds of thousands, and every song publisher has his ear on the ground to catch the first note of success.

And is there anything extant that offers such hope of easy fulfillment as the writing of a popular tune? The path of this class of song writers (note that they are never referred to as composers) is paved with opportunities for the amassing of fortunes.

All that is necessary is to write it (note again that a popular tune is written, not composed), hand it over to a popular soubrette, and let her launch it when she next appears on Broadway in a musical cocktail.

The claque will do the rest.

Thrilling the Human Spine

A. H. WOODS, who amassed enough money from productions such as *The Fatal Wedding*; *Bertha*, the *Sewing Machine Girl*; *The King of the Opium Ring*, and *Edna*, the *Pretty Typewriter*—enough, we say, to stage *Gypsy Love* and other worthy works that tantalize the musical sense of the higher classes—discourses knowingly on the philosophy of thrill-inspiring drama in a recent magazine article.

What interests us more than aught else in Mr. Woods's confessions of a reformed producer—for we may use that adjective advisedly in view of *Gypsy Love*—is the unique and original classification which he makes in designating certain factors to which the managerial appeal should be directed.

With that humor which seems to be a prerequisite quality to a successful career as a purveyor of dramatic amusement—from *OSCAR HAMMERSTEIN* to *GEORGE M. COHAN*—Mr. Woods reduces his factors to simple terms which everybody understands.

He makes no false pretenses by claiming to appeal in set phrases to what has always been described as the intellect or the emotions. For him these abstract phenomena do not exist. Intelligence and emotions apparently do not occur in the lexicon of the utilitarianism of the theatre

any more than does the word art, which is tabooed by a great number of managers.

Mr. Woods says, that which determines the factor of failure or success in the playhouse is the human vertebræ.

Indeed, he boldly confronts the exponents of the intellectual drama with the declaration that the spine is the seat of the emotions and is twice as hard to reach as the mind.

We have not the assurance to say that Mr. Woods is altogether wrong. He illumines his philosophy with a concrete example in contending for the thrill-inspiring medium of the stage. In specifying the imperishable interest of melodrama he says, truly, that a great deal depends on geography.

The Gambler of the West turns up with better actors and prettier scenery as *The Girl of the Golden West*—the 50-cent thriller has become a \$2 drama, according to the locality where the offense is committed. And surely, too, Mr. Woods means no invidious reflections on the probity of the author of *The Girl of the Golden West*.

What he means to say is that melodrama is universally good, no matter where it is presented, except as to the mechanical details of scenic environment and a better lot of actors. The thing that enthralls the East Side is the same thing that tingles the vertebræ of Times Square under another title. There the geographical distinction ends.

"Give me," says Mr. Woods, "a good thrilling news story, a pair of patent leather shoes and some cigarettes for the villain, and a soft, blue flannel shirt for the hero, and I, or any other producer, can turn the national spine into money. Sometimes the national spine demands fancy trimmings on its melodrama, as at present, but the skeleton of all the thrillers is the same."

It is this glorification of the human spine in relation to the drama that compels our profoundest admiration of Mr. Woods's practical judgment.

The Billboard Evil

IT appears that ours is not the only country which is afflicted with the bad taste of ravishing the wayside panorama with billboards proclaiming the virtues of pork and beans and the piquancy of alligator sauce. France has been so outraged with this sort of thing that it has taken official cognizance. The Paris correspondent of the *London Times* says:

Visitors to Paris and the Riviera cannot have failed to see the endless series of signboards rising from the fields or the open country and disfiguring the landscape. These monstrosities, however, have almost seen their last day in France. When once the bill which has just been passed by the Chamber is approved by the Senate, the advertiser will have to pay heavily for these unsightly extravagances. Two pounds a year the square yard for boards under six yards in length, £4 the square yard for those under ten yards, £8 the square yard for those under twenty yards and £16 the square yard for all over that size, such is the scale of the taxation on these structures. The tariff, indeed, seems intended to be prohibitive.

Some such legislation will be enacted in this country some day. But a greater eyesore still is the decorative element of our housetop trimmings right here in New York. The billposter is no respecter of places, and his favorite spots are the barren walls of near skyscrapers, temporarily exposed by the construction of a new building adjoining, and the tops of houses low enough for his decorative genius to exercise its inspirations.

GEORGE BROADHURST ON THE MECHANICS OF COMPOSITION

GEORGE BROADHURST insists that he has no set rules, no inviolable theories for dramatic composition. Furthermore, he declares that drama itself has no unalterable formulae, because it is a living art, continually responding to new conditions and creating new laws. The code of regulations which authors sometimes amuse themselves by constructing, are generally to be classed with New Year's resolutions—made only to be broken at the first convenient time.

Nevertheless, when an author who takes his profession as seriously as Mr. Broadhurst takes play-writing, has turned out a dozen popular plays of one kind or another, he obviously exercises his genius with some sort of system. He has a more or less conscious reason for doing things in the way he does do them, rather than in the thousand and one other ways in which he might do them. Being as keen at introspection as at analyzing the mental processes of his characters, Mr. Broadhurst is able to set forth an illuminating explanation of these reasons.

"At the very beginning," he said, "you must understand that I do not confine myself to following any rules. Each play makes its own laws. What I choose to do in one case does not guarantee what I choose to do in another case, even if the two seem to be similar. Just as soon as one method appears to have firmly established itself as a tradition, along comes a play that smashes the convention, frequently owing its popularity to precisely this audacity of treatment.

"For example, it used to be maintained by the dogmatists that a comic melodrama was an impossible mixture, and yet that is the very thing that we are now getting in melodrama. I should be most unwilling to say that any variety of play or any device of stage craft is by its nature unfitted to use, because some writer would surely prove me wrong to-morrow. Perhaps, I should prove myself wrong.

"The one beacon to guide an author is the necessity of maintaining interest. He may use his own discretion in the method that he adopts, but that one result he must always obtain. As long as he keeps within the bounds of taste, a writer can do almost anything that strikes his fancy. At the same time, he must remember that public taste changes from year to year, and that there is a psychological moment for every play. Call the public fickle if you will, but few people of their own free will will persist on the same diet year in and year out.

"A play starts in my mind from any one of a number of different points. I may write it all from any one of a number of different points. I may write it all from the climax. A character may appeal to me as sufficiently entertaining to be presented on the stage. Sometimes an incident on the street starts a train of thought that results in a piece for the theatre. Other authors, of course, frequently have a theory that they wish to prove or to discuss.

"Bought and Paid For all grew out of the climax, the scene at the end of the second act. That scene was suggested to me by a woman. She told me one day that she considered courtship and marriage little more than a lottery—and often an unsatisfactory one. She cited her own experience. While still very young, she had married a man who appeared during the brief period of their acquaintance to be endowed with all the qualities of a good husband. One evening, shortly after the wedding, he came home intoxicated. She was so inexperienced in the ways of the world that she did not know what was the matter with him. The second act of Bought and Paid For narrates substantially that episode in her career. It is a human story, you see, and therein lies its appeal to audiences.

"Probably the commonest theory of construction is that in a four-act play the climax must invariably come at the end of the third act. That idea is exploded by this same play. I will not deny that a delayed climax is advisable when possible. In

this case, however, it was not possible, and the effect does not seem to have been ruinous. From this, I infer that even the climax can be treated with an amount of liberty not generally suspected by dramatists and critics.

"An anti-climax is no more destructive than an early climax. This is exemplified in the third act of Bought and Paid For. After the scene between the husband and the wife, she leaves his home; that is the climax, and according to all rules of etiquette, the curtain should have descended immediately. Instead of the curtain, however, we get the business by Stafford at the telephone. So far as I know, this has never been pointed out by a critic, and yet it is undeniably an anti-climax.

"The manipulation of the curtain has been honored with a good deal of critical attention from time to time. I am fully convinced that the length of an act need never be considered. You must simply bear in mind that as long as the curtain stays up, the audience must remain interested in what you have to show them, and when it goes down you must make them feel anxious to see what is going to occur as soon as it rises again. Of course, it may be difficult to make a very short act significant, or a very long one consistently entertaining, but an act should not be written on a time allowance. Let the audience recognize that the pictured events are true to life—or to the world which you create behind the footlights—and they are little concerned by the time that is consumed in the narration.

"Characterization is the life of drama. An author can not take superfluous care in defining the persons in his mimic slice of life, because on them depends largely the effect of the story. Characters and not lines make the power of the play. In the first act, about all you can do is to outline the characters, although of course, the plot must be started before the curtain falls. The major part of the act, however, is devoted to introducing your characters and to clearing up the relationships between them.

"The exit of each character must bear the same relation to him that the curtain bears to the plot. Every time a man leaves the stage, the audience should wonder what he is going to do and what effect it will have on his next appearance. For instance, in the last act of Bought and Paid For—and if I refer so much to that play, you will understand that it is simply because it is freshest in my mind—when the wife goes to her room, the audience knows that her husband will be present upon her return. Naturally, they are wondering if a reconciliation is to take place, and how it is to be effected.

"Another necessity is to keep the talk in character. A person in the play must be allowed to say only such things as he would naturally say. To control the dialogue in this respect, I always speak the lines as I write them." Here Mr. Broadhurst rose to give some samples of what he meant, indicating without actually saying so, that an author may well be a passable actor as well as scribe. Whether Mr. Broadhurst would have made a great actor or not, at least he has acquired the art of suggesting the sort of person that he wishes to portray, an art that must be of the greatest service to him in rehearsing his plays with the casts chosen for them.

Theatregoers will recall Stafford's present of an automobile to his niece, and Jimmy's instant inquiry, "What make is it?" In its naive and consistent conceit, that question epitomizes the fourteen-dollar-a-week clerk. "From another person," remarked Mr. Broadhurst, "that speech would have possessed no comic value at all. That is why I say the character is the life of comedy. The line itself is not essentially comic, but depends entirely for its laugh upon the man that speaks it and upon his tone.

"The advisable method of handling character is settled by the play. Much more delicate effects may be obtained in the small cast, because you have more time to spend on each character. In

large casts you get your variety by contrasting different people, but when you have only four or five figures you have to seek variety in each one of them. When persons are more or less episodic, appearing only for short scenes, you must work more quickly and broadly to make them stand out sharply. They generally stand for one trait and no more, else the audience will be confused. Consequently, you can make more human characters in the small cast, because you show more than one side of the individual. In some ways, it therefore affords greater satisfaction to work with the small cast, but not all plays can be treated in that fashion. The Man From Home, for example, refuses to be limited to four or five, and imposes on the author a sort of mosaic method. To fit sixteen or seventeen characters into a drama is somewhat like working with a jig-saw; each part has to be pared down till it fits into its place snugly.

"One thing I have never tried to do, and I don't see how it could be accomplished. That is, to put two stories of equal importance into a play. For me, there must always be a main plot. I hesitate to assert, however, that this can not be managed, for too many of these apparent impossibilities have already been achieved.

"Although many authors with enviable reputations write a stated amount each day, I could never bring myself to any such cold-blooded system. I write a play when it gets ready to be written, and not before. I spent seven years of meditation on Bought and Paid For, before I ventured to put any of it on paper. Then, I wrote the first act in ten days, and the last act in one day. For three years, I have had in mind a play for George Fawcett, but the details are not sufficiently clear yet to warrant committing it to writing. For four years, I have had an idea which should finally result in a play for Grace George. The first act I could write now, but the rest of it is still nebulous."

Probably, Mr. Broadhurst's refusal to force his ideas prematurely into dramatic form is the cause of his not having to rewrite his plays, when they go into rehearsal. He prefers to exercise thought as a preliminary and not as a posterior adjunct to playwriting.

Those who have followed Mr. Broadhurst's career, will know that he has progressed from broad farce, which characterized his early years as a playwright, through romances, and has recently burst upon Broadway as a creator of serious drama with a problem. What else he may have up his sleeve, even Mr. Broadhurst himself can not say. He simply puts his inspirations on paper and leaves the choice of inspiration to whatever divinity has charge of that industry. However he may develop, it is not probable that he will turn into a copy-book dramatist, with a crystallized list of imperatives to sustain him on his playwrighting way.

CHAUNCEY L. PARSONS.

ORIGINAL CAST IN "BUNTY."

The members of the original cast of *Bunty Pulls the Strings*, who have been absent during the Summer, returned to the city last week at the call of the Shuberts and W. A. Brady, and they took their places on Monday night. Mollie Pearson appeared as *Bunty*, Sanderson Moffat as *Weelum*, and Margaret Nyblom, Marjorie Davidson and Edmund Beresford took their respective places. The Scotch comedy is still playing to three matinees a week.

"DISRAELI" BACK IN NEW YORK.

The Louis N. Parker play, *Disraeli*, will resume its run in New York next Saturday evening at Wallack's Theatre, the Liebler Company hoping that it will add a considerable number to the two hundred and eighty-seven performances of last year. George Arliss will continue in the role of *Disraeli*, Margaret Dale will again be the Mrs. Travers, Elsie Leslie the Lady Carlissa, and Marguerite St. John the Lady Beaconsfield. According to present arrangements the play will remain at Wallack's for five weeks.



HEART OF THE SILENT DRAMA

BY PILAR MORIN



[The following article on the mystery of the Silent Drama by one of the greatest living exponents of the art, Mme. Pilar Morin, whose pantomime is the fulfilment of poetic grace, is the second of the series specially written for THE MIRROR and will be of interest to the lay reader no less than to the members of the stage, where mimetic expression means so much and where it is often so glaringly absent. Pantomime makes for subtlety; its absence spells the obvious.—EDITOR].

OUR hearts' vitality depends on its well-regulated functions; they give us life and breath. Therefore, our emotions and feelings, preparing us for our actions in life without the heart, would cease, just as a clock ceases to beat time when its heart beats (meaning its center motion) has stopped its functions.

The clock's heart functions have taught us to understand and realize time, and the work and length of hours needed for the world to go round the sun. Therefore it has taught us to accomplish, think, reach for results and then to rest. It also helps us to exercise patience when many a time our anticipated thoughts cause our hearts to beat in unison with the tic-toc of a clock, making hours fly with our emotions of anticipated joys, or drag in the fears of our thoughts.

So it is with the studies of "the heart of silent drama." We gain time, knowledge, better conception, light, and understanding, all of which helps Drama to be more perfect; and when applied to the other arts, helps to perfect them.

Drama in itself has all the emotional lights and shades of life; our breath control is guided and supported by them. For instance, we hold our breaths in a moment of fear, etc., because this action enables us to steady the beating of the heart, which gives us at once more thought and courage. We expand breath with force and vigor in great dramatic moments, but we must control that force, which is awakened by the emotions of our thoughts.

Thus alone can we be master of our emotions. None of us is without the still, silent voice within us; we may not be conscious of its presence, when we are thinking or doing ordinary small things; but it is there, just the same. Art, science and inventions, all great things, have been created first by the Silent Drama voice within us. Gradually the mind's eye visualizes our thoughts, forming pictures which we see, and feel, showing us practical ideas for creations. The more clearly we see, and feel their use the more ready we are to produce and master our creations.

That is why Pantomime is one of the many branches attached to the Silent Drama, for it portrays silently the heart's and mind's emotional pictures, giving them life by expressions and actions, and by living and feeling the characters we assume.

At rehearsals loud words are spoken until we feel ready to express silently but clearly as at a performance, where every muscle within us must respond to the emotions felt. While the inward words are sung, inspired by the music or spoken by the inspiration of the drama, this work alone portrays clearly and produces the right facial expressions, attitudes and actions, giving us the understanding of the value of a pose!

It teaches that hands can be very much in the way, and that in drama, finger tips can speak as well as lips, that feet can look awkward and spoil an effect, and that in comedy, romance, and love, lightness of the body is generally required; that lines of grace and distinction are necessary to give elegance to the appearance; that refined manners cannot be acquired without these principals, when not in the blood by birth. Therefore, they must be studied. Otherwise actions become unnatural and forced. Tragic, dramatic, pathetic, and emotional roles demand more powers of emotion; therefore more quiet suppressed emotional actions of the hands and body, and expressions of the face, to harmonize actions with the emotions of the spoken

lines, mean a great deal to dramatic art. It proves that we realize that words are echoes of thoughts, and our actions must be their results.

To know the curve of a waist line means to take away stiffness from general appearance, which so often spoils the effects of a dramatic or love scene; the quiver of a lip, or of the shoulder, the way to lift or round the top or lower part of an arm, is also a study in this art, as well as the flat hand showing its full palm.

This seldom helps to win an audience, for its action means to repulse from you, not to bring to you. Therefore we use it little, preferring the round, curved arm and hand, meaning so much to



PILAR MORIN

the grace of woman. Men's hands require as much study, though different in lines and curves. The study of the heart of Silent Drama prepares a greater foundation in acting, and does much to other arts. It produces plays with better illusions of life, be they spoken or silent.

A Silent Play requires greater art, because any of the above-mentioned faults would be much more noticeable and could not be accepted by any critical eye, in such plays as L'Enfant Prodigue, whereas in a spoken play the same faults might pass, and, if I dare say, they do pass very often.

Quick, rough and tumble, burlesqued actions, deprived of meaning and emotion, are Pantomime no more than the double action generally produced by dancers in a pantomime drama. Dancers must learn drama and dramatic action, just as much as dramatic artists must learn dancing or singing to produce well either of the two arts.

We may attempt a thing, but still not accomplish it right; but we must know the difference.

Gesticulations and exaggerated actions will never be Pantomime or Silent Drama, when God has given us eyes to reflect the emotions of the soul, and faces, as well as sound bodies, to express our thoughts. So it is harder to play a silent play than a spoken one.

Of course, the speaking voice must be placed with care and intelligence by the teacher, and great study must be given to the articulation and enunciation of words. Here the art of Silent Drama comes again to our help, for it can teach this surprisingly quickly, giving us the proper understanding as to how we can acquire it. Therefore this study becomes much more easy and intelligent.

Nothing can be better for breath support than

the study of Pantomime, because the work is all emotional, and we cannot allow breath to be master of us and control our emotions. If it were so, our facial expressions and actions would never be clean-cut and mean anything to our audiences. We would be heavy, thick and puffy. We could not reflect a peaceful appearance.

Such knowledge of breath support would be a great benefit to singers in their work and give them better ear for music, as Pantomime is always in unison with music. To a pantomimist, melodious music, painting the emotions of the play, is a great inspiration. Singers would learn, like pantomimists, the art of listening, and their waiting for cues would be less noticeable, as they would easily fill out bars of music by their silent acting or expressions. They would also learn the wonderful value of a pose, in acting as well as in singing.

These are some of the few things that this art can give us to better our artistic efforts. It is also most valuable to the speaking voice, because one must admit that if a Silent Play can bring tears and laughter, and keep an audience spell-bound by the powers of facial expressions, and emotional attitudes; that if in those moments of drama loud words were spoken, the speaking voice would have to harmonize and echo the same emotional tones as in the acting of the drama, and you could not separate them. The voice must follow the emotions portrayed. This voice would go straight to the heart of the listener just as the action of the drama did, giving him intense pleasure. That voice would be beautiful, replete with feeling, pathos, love, delicate sentiment, strength, and dramatic intensity, according to the emotions demanded by the drama.

The ocean is no deeper than the revelation of this wonderful art, with all its varied emotions.

The strength we derive from it carries us through life with a higher understanding for that which we all strive to know, "The Drama of Life."

GUS KERKER'S OPERETTA IN LONDON.

Two Little Brides, the comic opera in which Powers appeared at the Casino and Lyric Theatre toward the close of last season, will be produced at the Apollo Theatre, London, Sept. 7. But it will not be known there as Two Little Brides. The title chosen for London is The Grass Widow. The music is by Gustave Kerker, who left New York several weeks ago to attend the rehearsals.

The history of this operetta makes reading. It was composed by Kerker to a German libretto by Dr. Willner, author of The Dollar Princess, Spring Maid and other books. Under the title of Schneeglöckchen (Snow Bells) it was produced in Vienna, Mr. Kerker composing the score during his sojourn abroad, probably the first instance of an American composer working in direct conjunction with a foreign librettist.

It was acquired by the Shuberts for James T. Powers, who exercised his own inimitable adaptive genius on the book to make it fit his personality.

What Jimmy did to that book would fill a chapter by itself. When he got through with it, he had made his part the star role and reduced the original comedy part to the dimension of a weak and flimsy satellite, whisking aimlessly through a trackless vacuum.

This distortion of the center of dramatic gravity did not materially benefit the operetta, but these things have to be done—it is a habit.

Now the play-doctors of London, in the persons of Arthur Anderson and Hartley Carrick, are exercising their professional skill on this international work and everything is ready for the British premiere.

Poor Kerker! But then—he is only the composer!

In the cast will be Constance Drever, the London Merry Widow and heroine of the Chocolate Soldier, who sang the Merry Widow in Paris in French; also Dorothy Minto, Thelma Raye, Daisy le Hay, Gordon Cleather, Edward McKeown, Alfred Lester and Berte Coote.

FIRE DRILLS IN NEW YORK THEATRES

THE SYSTEMS USED BY VARIOUS MANAGERS TO PREPARE EMPLOYEES FOR EMERGENCIES

THE practical value of fire drills for theatre employees is one of the questions brought up by the recent series of fire prevention articles in THE MIRROR. To discover what methods the managers of the New York playhouses actually used, a man from THE MIRROR office called on several of them, choosing one or two as representative, and the others at random. What they have to say may be taken to indicate the attitude of the better class manager or house manager toward fire prevention.

Drill in Empire Theatre.

In some respects the Empire Theatre is still the most aristocratic theatre in the city because of the exclusive attractions appearing there. Thomas F. Shea, manager of the house during its nineteen years, was asked what kind of fire drill was employed, and he answered: "I have been especially interested in the subject of protection against fire for many years, and long ago I began to put every employee of the theatre through a drill to be ready for any emergency. Every night in the season, as soon as the front doors are opened, the engineer comes up and examines every bit of apparatus for fire fighting in the house. When he has completed his circuit, I walk out on the stage, look around to see that the employees are ready, clap my hands, 'Go,' and every employee runs to his position. One may have an exit to throw open, another some apparatus to make ready, but each one has something to do. We go through this drill every night."

Mr. Shea led the way into his private office where he had framed the list of fire fighting equipment in the Empire Theatre. There was the regulation amount required at different stations by the Fire Department, and then, written in here and there, were jottings of the extra equipment added by the house management. Mr. Shea said that this extra care paid, if only for the decrease in fire insurance rates.

Extra Fireman at Liberty Theatre.

Elaborate precautions have also been taken in the Liberty Theatre by Klaw and Erlanger. In addition to all the usual preparations, thoroughly adequate in a building which contains only the scantest amount of wood, the management have made arrangements for extra protection. A contract has been made with the fire prevention company headed by ex-Chief Croker to supply a fireman at every performance, and this fireman has charge of all fire drills.

J. W. Mayer, manager of the theatre, explained how the system worked: "This special fireman is, of course, additional to the one sent by the Fire Department, and he has certain duties, such as examining all the apparatus, identical with those of the regular detail. This is so much more precaution. The extra man is generally a pensioned fireman. Before every performance he looks over the apparatus for fire protection and visits every part of the house from the lobby to the lowest dressing room and the highest 'fly.' He moves about to detect any such small refuse as a newspaper thrown aside by an actor, and he watches for any smoking. After each performance, too, he makes the same rounds, when the house is empty, to make sure that no spark has been left. The aim is more than to fight fire; it is to prevent a fire from ever getting started."

"On every Saturday afternoon during the season this fireman lines up all the employees of the theatre, and has them go through a drill, unwinding the hose from the reels, and trying the other apparatus. Each one of the ushers is given a station at one of the exits to which he is under orders to go in case of any danger, and at a given signal from the fireman, a whistle, all exits are thrown open simultaneously. Of course these exits open with a push anyhow."

Empty Theatre in Three Minutes.

Without any mention of this theoretical drill, Mr. Mayer makes the declaration that, if the audi-

ence would keep their heads, he could empty the theatre in three minutes. He proposes a test that would settle any doubt, for personally he believes that the modern theatre is as safe from fire as any building for congregations that a person could choose. He would like to have some one walk on the stage after the final curtain and inform the audience that the management wished the house emptied as soon as possible. Mr. Mayer thinks that everyone could be easily cleared out of any modern New York theatre in three minutes.

He tells the story of a woman who called at the box-office during the run of The Spring Maid and asked for the orchestra seat nearest the door. "I happened to be near the box-office," said Mr. Mayer, "and naturally was interested in such a request. But I said nothing until I heard her say that she would take no chances in a fire trap like the Liberty Theatre. Then I thought it was up to me to kill any such foolish impressions. I introduced myself and asked why she thought the theatre was a fire trap. She answered, 'Because there is only this long lobby from Forty-second Street for all the people to come out.' Well, I took her on a tour around the auditorium and showed her all the exits into the broad courts leading to Forty-first Street. She exclaimed, 'I never thought of those exits,' and she went back to change her seat for one down near the stage."

Shubert Theatres Under One System.

In the houses controlled by Sam S. and Lee Shubert, Inc., the house managers are governed by orders sent out from the main office by J. W. Jacobs, general manager. Mr. Jacobs had this to say about fire drills in their theatres: "We believe that people who attend our houses will not be amused until they feel secure, and we make every effort to protect them. If there are any improvements to be made on our system we are perfectly willing to consider them, but we believe that the theatre audience is well protected under present conditions."

"The employees of our theatres in front of the house and on the stage all have stations assigned, and are ordered to get to those stations as quickly as possible in case of fire. One cuts the rope that drops the asbestos curtain, others throw open the

exits and still others run the hose off the reels. There is a drill in each theatre once a month and between times when any new employee is hired. I am convinced that this, with the modern construction of the theatres, ought to make the audiences feel secure."

Drill Every Two Days in Proctor Theatres.

The information that a rather elaborate drill was used at the four New York Proctor theatres led to a call on F. F. Proctor, Jr. His opinion was that a person, to get an idea of the system, should visit one of the theatres and actually see the drill. The Fifth Avenue Theatre was selected because it is best known, and the time, 1.15 p.m. John Johann, superintendent of the theatre, was just looking around and together we went up on the empty stage. The curtain was up and the house was dark. Mr. Johann whistled once. The lights flashed on all over the house, and boys could be seen running to the exits. In a few seconds a man stood under each red light. Another whistle, and every exit was open, the large one to Broadway, several to Twenty-eighth street on the right of the stage, and several more to the court on the left. Mr. Johann explained that one whistle meant warning, and the second, danger.

He said that the drill was held every other day because it was impossible to keep the same force of boys. In his words: "Some of them come in to see the show, stay for a few days, and then we have to look for others. But everyone that comes knows about the fire drill. The first thing I do with a new boy is to take him downstairs, and show him a framed sign with an elaborate set of rules, telling just what each boy is to do in case of danger. The boys are mentioned by their positions."

Mr. Johann then gave orders for the lights to be turned off, the asbestos curtain dropped, and we went downstairs to see that list of rules. There they were, signed by Gus. E. McCune, house manager, evidently providing work for every boy in the theatre.

D. H. WALLACE.

REFLECTIONS.

Returning from England last week Adrienne Augarde was given an engagement by Werba and Luescher to sing in The Rose Maid for two weeks before beginning her vaudeville tour. Perle Barti went out at the head of the company that opened this week at Portland, Me. Miss Augarde's engagement began Monday evening at the Globe Theatre. She will begin her tour of the Orpheum circuit on Sept. 9 at St. Louis.

Alice Lloyd is said to have paid \$12,000 to cancel English music hall contracts, in order to return to this country to sing in Little Miss Flx-It.

George Probert has been added to the cast of An Aztec Romance.

Rosetta Conn, leading woman at the Lipzin Theatre, a Yiddish playhouse in this city, and Philip Gulkis, a designer, were married on Aug. 18.

In Oakland, Cal., the betrothal is announced of William King and Claire Starr.

George Ade, in London, ventures to say that England is actually becoming "Americanized." He has bought twenty Belgian horses for his Indiana farm.

Marcella Sembrich fell and injured a wrist at Onchy, France, last week while rescuing a pet dog from being run over by a trolley car. She will sail on Sept. 18 for New York to give sixty concerts in this country.

A son was born to Mr. and Mrs. Harry Clifford in Los Angeles, Cal., on Aug. 7.

Daniel Frohman was chosen as foreman of the coroner's jury to inquire into the death of Gambler Herman Rosenthal in this city recently.

Muriel Andrews, a talented young violinist of Berkeley, Cal., has been provided by an anonymous friend with funds that will enable her to study in Europe.



SELMA HERMAN

Whose Photograph is Herewith Produced, Has Made An En-
viable Place for Herself in All Parts of the Country. She
Will Open Her Season After Election in a New Play,
"The Fugitive," Described As a Strong Emotional
Drama. She Will Continue Under the Manage-
ment of C. L. Nagely



"UNCLE TOM'S CABIN" IN OPERA

ARTHUR PRYOR MAKES THE MUSIC FOR
A NEW YORK PRODUCTION



THAT a notable Broadway production should be in preparation without a campaign of publicity to accompany it is in itself a novelty. But when this production is actually of national importance, and contains features which would find space in papers from one end of the country to the other, the secrecy is nothing less than startling. Yet such is the case with an operatic version of Uncle Tom's Cabin, for the production of which preparations are going on every day in the heart of the theatrical district of New York city. Perhaps the reason for the quietness of the whole proceeding is found in the seven prominent men who are behind the project, two of them Supreme Court judges, one a nephew of Harriet Beecher Stowe, and all but two keeping their names secret. These two are Nelson Roberts, a theatrical and musical manager for twenty-five years, and John Ronner, president of the Bronx Club. The production will be given under Mr. Roberts's name in November, but the names of theatre and prima donna are concealed as carefully as most of the other details in connection with this remarkable production.

Mr. Roberts was finally located in his office, and he gave this interview, the first public statement of plans for the opera. "We have been working to make an operatic version of Uncle Tom's Cabin for two years, and we have said nothing because we wished to have every detail completed before announcement was made. The idea originated at a dinner in New York two years ago. We had been talking about the long life of Uncle Tom's Cabin, and the various forms the play had taken. A New York politician said, 'The only thing that remains to be done is to make an opera out of it,' and the idea struck us at once. Before that party broke up we had organized the company of seven as it stands to-day, and our plans were under way.

"The book and lyrics were written by Joseph Frederick, and a very good book I think it is. The story is in three acts, the last in two scenes, and important changes are made from the traditional stage versions. Eliza is still the leading female part, but Eva is subordinated considerably. Cassie is perhaps the best acting part, but she does not have a song. The apotheosis of Eva is treated in a different manner, just how I can't tell you, but this will be one of the many surprises. I cannot tell you, either, what the scenes of the first and second acts will be, but the first scene in the third act will be on the levee, introducing a Creole ballet, and there will be a reason for the ballet.

"The whole story is handled reverently as it must be to command the respect of the public, but there are original variations which I think will improve it. In some respects I think this is the first time that Uncle Tom's Cabin has ever been prepared for the stage as it should be.

"When it came to choosing a composer I looked over the five men in this country who might be said to hold its musical future in their hands. Each of the five appeared to be as busy as possible. I looked around then for a man of ability and promise who would make this the ambitious effort of a lifetime, and I decided on Arthur Pryor. He has more than justified the choice in the remarkable score he has written. He is intensely anxious to make this a great work, and time after time he has begged the score back from us that he might go over it again. He has had six full rehearsals of the score in orchestra, the last time with forty-five pieces, a very unusual proceeding when an opera is still in the making. And he has tried out various numbers with his band. Those that did not prove popular he withdrew, and those that did, he continued occasionally under other names until he had perfected them as nearly as possible. He has used a new kind of time that promises to be very popular. Why, one march, 'Four Score and Seven Years Ago,' caught on so in different cities, particularly in Chicago, where he is with his band at Riverside Park now, that he actually had to take it off his programme to hold it for the production. The phonograph company for which he makes records offered him the highest price for that march he has ever been offered, and the music publishers ask us every day to hurry up with the production so that they can put the music on the market.

"But we have refused to hurry anything connected with this opera, for we are just as anxious as Mr. Pryor to make it a notable achievement. We are now negotiating for a European singer to originate the part of Eliza. She has had wonderful offers from prominent New York managers, all of them tempting in figures, but none bringing a new part. She has seen a manuscript of the opera, and she not only likes the part, but she really wants to appear in this production and sing a role that will be new to America as well as to her. For the part of Cassie I want to get some actress of the style of Bertha Kalich. Belle Gold has been chosen for Topsy, but she is the only member of the cast whom I wish to announce. There will be about seventeen principals.

"Of course, you understand that this will not be grand opera, and it will not be comic opera, but somewhere in between, nearest perhaps to the classification of light opera. I think there is some very good humor in the book, enough to keep things lively, but without any of the buffoonery that has always characterized the play. I think we have succeeded in eliminating all the ridiculous elements. As for the title, we have not decided on that, perhaps 'Uncle Tom,' or something of the kind, so that people can recognize it.

"Between the two scenes of the third act we are going to introduce a distinct novelty. This will be a series of scenes based on Lincoln's Gettysburg speech, with an intermezzo by Mr. Pryor. The scenes will be done in a curtain of steam, produced by a German invention. We have arranged for the machine to be brought from Europe, the operator is already here, and we think that it will prove a real novelty.

"We had expected to give the first performance in Chicago while Mr. Pryor was there with his band, but we finally decided, as the magnitude of the production increased, that we would bring it into New York first. Now it looks as if New York would see Uncle Tom in opera sometime in November."

And with Mr. Roberts's cheerful prediction that, if the opera were not a tremendous success, it would be an absolute failure, the interview came to an end.

D. H. WALLACE.

MR. BUFORD WILL HOLD ON.

James I. Buford, the efficient manager of the Astor Theatre, will continue in that capacity when this playhouse passes from under the management of Wagenhals and Kemper into the hands of Cohan and Harris on September 1. Mr. Buford is one of the most experienced men in the managerial field of the profession, and his continuance in the role he has so successfully played under the old regime will be a source of rejoicing to his wide circle of friends.

AMERICAN PLAYS IN LONDON.

Four American productions are scheduled for London during September. They are Rebecca of Sunnybrook Farm, at the Globe, Sept. 2; The Grass Widows (Two Little Brides), at the Apollo, Sept. 7; Everywoman, at Drury Lane, on Sept. 12, and The Great John Ganton, at the Aldwych, Sept. 14. The Girl in the Taxi is to be presented at the Lyric Sept. 7.

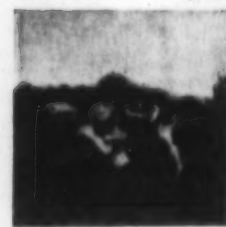


Left to Right—Frank Farrington, A. W. Baskomb, Tom A. Shale, Jose Collins, Forrest Huff, Maurice Parkes, Claude Flemming, and Martin Brown

SCENE FROM ACT III OF "THE MERRY COUNTESS," AT CASINO



THE MATINEE GIRL



SUFFRAGETTES will find no encouragement nor uplift in *Ready Money*. It is a play by a man for men and to men. In it women serve a merely decorative purpose, but that they do to our eminent satisfaction.

Obligingly, and at the price of personal discomfort, they wear the velvets and furs of next Winter, giving the antis a "sure thing" on the fashions of midwinter.

William Courtenay, more fascinatingly boyish than ever, time not stopping but sliding backward for him; Joseph Kilgour, who has grown heavier physically but not artistically since he was the convincing Brockton of *The Easiest Way*, and Ben Johnson, who brought more than New Theatre ease and authority to his work, played, so to speak, against a charming feminine backdrop. The lovely quartette walked on and off, talking a wee bit and pretending that they really enjoyed going away back and standing still.

"My word 'What an extravagant lot you are, indeed.'"

Annie Hughes to whose name, in London, they always attach "the bewitching" or "the demure," looked reproachful, then smiled. "In New York actresses live in hotels, or apartment hotels. Perhaps none of you have children, at least not children in boarding schools. If you did you would take a couple of rooms and 'do' for yourself as I shall."

Miss Hughes, who brings English ideas of economy to spendthrift Great White Way, is paying us her second visit to play at the Comedy.



THE MATINEE GIRL

If you press your way past the guarding ogre at the theatre where she is rehearsing, you will find her hatless, going through the paces of her scene.

"I never rehearse in a hat," she says. "Sir Charles taught me in my long apprenticeship to him to toss off that disquieting adornment. He said, rightly, that wearing a hat is bad for the nerves and you need your nerves at rehearsal."

In private life Miss Hughes is Mrs. Lennon, wife of a son-in-law of the late Col. Lennon who won the Victoria cross at the capture of the Takao forts, in the Chinese War.

"I've a clever husband. He's far cleverer than I," she says with a glance of wifely pride at the strongly atmospheric water colors in whose lower right hand corner is daubed his painting name, "Edmund Maurice."

A saucy mamma-in-law is Adelaide Prince.

"Since you wrote that my new son-in-law, Barney Fairfax, is handsome," she said, "he has been a quite worthless object about the house. When The Mignon arrived he was swinging the axe in great fashion cutting down trees. I called him and read what you said about his beauty. That settled it. He went up to his room, dressed in his white flannels, I really believe he perfumed himself with my perfume, came down stairs and has posed ever since as a professional beauty. We can't get any work out of him at all."

Many friends are framing their cables of cheer to Edith Tallafarro to sustain her on the opening



ROBERT AND ROBERTA EDESON

night of Rebecca of Sunnybrook Farm in London on Monday. Despite the gameness of that plucky little star, she will require deep draughts of sympathy from her countrymen and countrywomen on the night when she will attempt the dramatic conquest of the world's metropolis.

When the Rebecca company sailed, a member of the company missed the tiny brunette star, as the boat slipped out of the dock and final handkerchief shakings were exchanged. She found Miss Tallafarro on the lower deck. She had slipped away from the crowd on the upper, and, quite alone at the bow of the boat, was dipping her elbows and spreading her trim slippers feet, dolefully singing "Everybody's doin' it, everybody's doin' it now." Though the last syllable ended in a sob and homesick tears were raining down her cheeks, she was trying to turkey trot away her dread of the new land and its verdict.

Mabel Tallafarro has compressed Cinderella into three scenes and will present it as a variant of her other sketch, *Tori San*, to entertain the children and those with the hearts of children, at Christmas.

George W. Lederer, during rehearsals of *The Charity Girl* announced his dramatic platform.

"I want personality. I care nothing for artistic experience or attainments. Give me personality and tractability. Training will supplement them and bring success."

Now is the time when every actor in *The Model* is wondering of every other male player in the company "whether he is going to play Gus Thomas." For that is a tendency as sure as the law of gravitation. Actors say that the dramatist is of such powerful and pervading personality that soon, all unconsciously, they are playing, not the character he has written, but his own, cool, easy, gracious, assured, which the audience always greet in anticipation of a good speech, an anticipation he never fails to fulfill.

Harrison Fisher tells the story on James Montgomery, and the author of *Ready Money* tells it on Harrison Fisher. My carefully considered judicial decision, after hearing both sides, is that they are equally guilty.

The illustrator and the playwright sat at Prince's in London, studying types.

Said one (Fisher said it was Montgomery): "Do you see those tall blondes, third table to the left? They've the true English complexion."

Said the other (Montgomery said it was

Fisher): "And that majestic carriage! You never see anything like that at home."

One of the blondes turned her regal head, espied the artist, and crossed the space between them with a long stage glide.

"Harry Fisher!" she cried in accents of great joy. "When did you leave the old street? My Gawd! Dollie and I were just wishing we'd never crossed that dirty pond. It's our first crossing and you bet your neck it's our last. What's George Cohan's latest?"

One paid for four "Welcome to our cities," Montgomery says it was Fisher. Fisher says it was Montgomery.

These be proud days for Robert Edeson and his family. And after extremely anxious ones. Mr. Edeson, having pleased a large part of America, had never achieved the conquest of Chicago. In the city by the lake they found fault with him, little fault thorns, but enough to get beneath the tender skin of a matinee idol. When he went to the city of the great winds to rehearse *Fine Feathers* he was in an indigo-hued funk. He had always played brave men, heroes. When a fellow traveler once asked him what line of parts he played, he truthfully replied: "Thwarters."

"Thwarters?" echoed the traveler.

"Yes," he replied, "Villain thwarters."

Behold him then getting into the skin of a man who permits his wife to ruin him by her extravagance and, if rumor tells true, commits suicide. Yet he acquired the covering despite all his blue letters home that he "simply couldn't play the fellow. Poor Frank Worthing should have had it."

And this same fellow, by token of the criticism, has conquered Chicago. Mrs. Edeson, and his baby daughter, Roberta, join him there to add to his felicity next week.

The Matinee Girl gratefully acknowledges the piece of polished redwood sent her as a souvenir of the engagement in stock of Mr. and Mrs. Frederick Harrington (Marie Gilmer), at Arcato, in the heart of the redwood lands of California.

Mabel Tallafarro's forty weeks in *Tori-San*, her own sketch, were broken by a brief vacation spent in a lake trip about Michigan, and in a short visit to her mother at Long Beach, after which she left for Washington.

From Chicago comes a rumor that Lolita Robertson, in private life Mrs. Max Figman, is making a good impression in *Fine Feathers*. She is described as resembling Margaret Illington in appearance. The mother of a five-months-old infant, Miss Robertson has many and intimate concerns besides playing the stage wife of Robert Edeson, whom she histrionically drives to suicide by her extravagance.

The author of George Lederer's latest success, *The Charity Girl*, which auspiciously opened the Chicago season at the Studebaker Theatre last month, Edward Peple, is of so youthful appearance that irreverent folk who jolter about theatres have named him "The Charity Boy." Mr. Peple is in appearance a pocket edition of George C. Tyler.

A specimen of Bernhardt repartee is passing around genial dinner tables. This is the tale:

Mrs. Pat Campbell, finding the greatest actress weary after the great act of *Camille*, advised: "You should not rack yourself with such real emotion. Hide your face behind your hand like this." Mrs. Campbell's shoulders quivered in a fake sob.

"Yes," the greatest turned her mysterious eyes upon her. "That is the reason you make no money."

THE MATINEE GIRL



THE CALLBOY'S COMMENTS



A LONDON paper remarks upon the fact that we are prone nowadays to underestimate the Japanese appreciation of ourselves and of our classics. It tells of a son of the Sunrise land who, having paid to see a performance of Julius Caesar, wanted his money back because the play had not been presented in its entirety. Anyone entertaining an undersized opinion of Japanese importance is respectfully requested to scan the subjoined autobiographical memoranda, transcribed verbatim from the script of its own hero. You may have seen him on the Rialto, attired most wonderfully in a spotless white suit, with black stripes, that involves bloomers and is supplemented by black silken stockings and russet ties. But to the important memoranda:

"Daniel Gold, the Broadway Dandy, he's a Real Oriental Korean an actor, has Returned to American stage again, the Play House, Bought and Paid for, only one Real Goy go on to playing since opened new theatre, classy on some boy he is Mr. Daniel Gold. Every time he's featuring successes from General Public favors him on account of him. Sweet Voice and charming personality. Such a wonderful smiles Worth million Dollars for his Each laugh, no matter wherever he goes. Drawing the big crowd and happy there—no matter what ever he does all the ordians got to scream like anything for him. They all wish to hear them what He says. People love to see him to play. I wonder where did he learned that lovely artists for his cleverness. George M. Cohan of far away East, lately season 1910-11-12 With Geo. M. Cohan's Get-Rich-Quick Wallingford, now Daniel Gold's Direction by Wm. A. Brady. Every company he—goes stage folks get Jealous of Daniel Gold, for he's stylishest man in the world, likewise Respectable Gentleman actor."

If any shadow of doubt remains in your mind

after digesting this impartial, unbiased statement, go and see the gentleman yourself. He will O. K. it all.

Leontine Stanfield attended the reception given the other day by the alumni of the American Academy of Dramatic Arts in honor of Mr. and Mrs. Charles A. Goettler (Trixie Friganza), and was inspired to indite these lines to the amiable manager-husband:

In Winter cold or Summer hot
He was our Johnny on the spot;
He'd help us lay our corner-stone,
We thought he was our ownest own.
He fought our battles year by year,
He always was our perfect dear,
Our pride, our joy, our candy kid—
Now, see what he has gone and did—
Oh, no, he'd not be satisfied
Until he took himself a bride,
And hitched his matrimonial car
Fast to a bright and shining star.
True, it's immortalized his name
And added lustre to his fame.
Now comes the point—strange to relate,
We all approve and think it's great.
In this ideal true love story
We twinkle in reflected glory.
To-day in the alumni's room,
We've met to greet our bride and groom.

A very present thought in my alleged mind had been that I might have to concoct some verses for this week's issue, but Miss Stanfield has helped me out. If some one would only set this poem to music perhaps Miss Friganza might sing it at the Winter Garden between the ballets and the bathing scene. The effervescent Miss Friganza, by the way, is being immortalized in pretty post cards bearing her charming portrait and quoting her for this reassuring sentiment: "I wear ——— petticoats because the elastic gusset insures perfect fit." There is also a picture of the gusset itself, which looks to be all right. I am thinking seriously of having one put in the pocket wherein I carry my loose change.

William Faversham's forthcoming revival of Julius Caesar, testifies his business-manager, will be notable for an array of stage soldiers to be rehearsed in a real armory by actual military men. There will be, we are informed, "a stage army that can comport itself in accordance with the 'Butts's Manual' standard of the Romans." While pleasantly anticipating the evolutions of Mr. Faversham's martial men, one learns with some degree of surprise that the ancient Romans had adopted "Butts's Manual" as a standard for their maneuvers. They might have done things according to Hoyle, although it is hard to imagine them cognizant of Butts.

Last week there were billed in New York the "vaudeville debuts" of Henry E. Dixey and Tim Murphy. Consulting the dictionary, we glean that a debut is "a first appearance in society or on the stage; a first step or attempt." And if either Mr. Dixey or Mr. Murphy didn't know the way around a vaudeville theatre before last week, it would be surprising at least. But perhaps they might have forgotten about it.

A Kansas City dispatch imparts this gladdening information: "Millions of grasshoppers break up Kansas band concert. Crawl in the horns." Not to dwell upon the personal heroism of any grasshopper that would deliberately crawl into a horn that was emitting harmonics of the order indigenous to Kansas, one must marvel that even a million of these self-sacrificing insects could put such a band out of commission. Kansans for ages have spoken spitefully of the grasshopper, have regarded him as inimical to the common welfare, a menace to society and the crops, and an all-around blot on the 'scutcheon. Yet here we have his magnificent vindication. Who shall say that any living thing that can choke off a Kansas band is other than a public benefactor? **THE CALLBOY.**

"THE MIRROR'S" THEATRICAL BIRTHDAYS

The Mirror invites readers to send in notices of their birthdays. They should reach The Mirror two weeks before publication. Include past and present engagements as well as date.

August 28.

WILLIAM BRACH, who was in stock on the Pacific Coast for ten years, and has lately appeared in *The Deep Purple*.
FREDERICK BOCK, who has spent several seasons with A Gentleman from Mississippi.

MAURICE MAETERLINCK

Easiest Way, under Belasco's management.
ISABEL D'ARMOND, who devotes her attention to musical and tabloid musical comedy with equal success.

JOHN V. DAILEY, remembered in the cast of David Wardell's *The Music Master* and *The Grand Army Man*.

ROSEMARY CARLTON, several seasons in stock, whose work is now attracting attention in vaudeville.

ALICE DOVEY, highly successful both here and abroad in *The Pink Lady*.

SIDNEY DREW, whose vaudeville ventures do not interfere with his motion picture interests.

LALLA SALBINI, known in vaudeville as *The Bathing Beauty*.

HERBERT SALINGER, well known in musical comedy circles.

FRANK SHANNON, whose splendid work as the telegraph operator in *The Flag Lieutenant* is well remembered.

A. BALDWIN SLOANE, popular composer of light operas and musical comedies.

JANE WHITLEY, who played the Duchess in Mr. Hopkinson in support of Dallas Wolford.

ANGELITA DE SILVA (Mrs. MARTIN HARVEY), who is usually a member of her husband's company.

ANNA TARIOL-BANJI, well known on the French stage as an actress and vocalist.

August 29.

COUNTESS DE TOURNEY, who starred in *Marie Stuart* and *Camille*, plans to return to the stage.

CHARLES DALTON, seen last season as Professor Balzamo in support of Frances Starr in *The Case of Becky*.

GRACE BARTON, who appeared in *The Midnight Sons* and in *The Girl from Rector's*.

MRS. JOHN CHAMBERLIN, great favorite of the past generation of theatregoers.

MRS. HENRY DE LA PASTURE, whose play, *Deborah of Told's*, was produced in America.

RENA HOFFMAN, seen here with Elsie Janis and at the Folies Bergere.

JOHN INCE, deservedly popular with the Poli Stock patrons.

MAURICE MAETERLINCK, author of *The Blue Bird*, unanimously praised for the beauty of its verse as well as for its symbolism.

MABEL ROEBUCK, who retired at the time of her marriage to Lieutenant-Commander Pope Washington, U. S. N.

MARGARET SHAYNE, so long identified with *The Lion and the Mouse*.

ELPHIE SNOWDEN, lately seen in vaudeville.
FRANCES WELSTEAD, who for the last six or seven years has appeared upon the British stage.
ANNA WYNNE, seen here as Lizzie in *My Man*.

August 30.

HELEN BERTRAM, who occasionally dips into vaudeville.
ELIZABETH BAICE, who celebrates her birthday and the opening in Chicago of *Tantalizing Tommy*.

FRANK LAWTON, whistling comedian, a strong favorite in London.

BESSIE LEARN, now popular ingenue with the Edison Motion Picture Company.

PERCIVAL KNIGHT, Jeremiah in *The Quaker Girl* and author of *The Son of His Father* and *Detective Anson*.

EDITH MOYER, now Mrs. Thomas McCabe, and retired from the dramatic profession.

KATE CUTLER, who appeared in London playing *Dorinda Fawcett* in *The Ogre*.

FRITZ SCHEFF, who under Joseph M. Galtes's management is announced to appear in *The Love Wager*.

RICHARD STERLING, whose popularity keeps him in Broadway productions.

ANTOINETTE WALKER, seen here in Rida Johnson Young's comedy, *Next*.

August 31.

ELEANOR CAREY, remembered for her work in *The Blue Bird*.

WILL W. CRIMANS, stock actor of large experience, having been connected with companies in Boston, New York, Philadelphia, and Los Angeles.

ELSIE H. KEARNS, graduate of Berkeley Institute and Smith College, who appeared with the New Theatre company.

ALFRED W. MAPLIN, originator of and continued for five years in Deacon Bagby in Mrs. Wiggs of the Cabbage Patch.

PHILLIS RANKIN, who with her husband, Harry Davenport, has lately been appearing in vaudeville in *Time Is Money*.

MARGARET SIEGEL, now playing in vaudeville with Frank Fanning in *Enticement*.

EPES W. SARGENT (Chicot), celebrated critic, photoplay writer and journalist.

ROBERT SCHABLE, who has in the capacity of stage-manager been associated with Billie Burke and John Drew.

September 1.

MIRZAH CHERLIE, who was with the New Theatre company.

SEWELL COLLINS, now exploiting vaudeville acts in England, along with Lester Lonergan.

JAMES J. CORRETT, last season with George Evans's *Honey Boy Minstrels*.

H. OGDEN CRANE, seen here in support of Louis Mann and in *The Round-up*.

VERNON DAVIDSON, operatic comedian, seen herabouts in *The Arcadians*.

RIZOU HERON, wife of Henry Miller, who no longer appears behind the footlights.

VIOLA KELLOGG, remembered for her work in musical comedy and the Murray Hill Stock company.

PAUL GAVAILT, French author and librettist.

FREDERICK PEAR, prominent leading man, who played *Arson Buzz* in *The First Lady* in the Land last season.

ROBERT ROGERS, who deserted vaudeville for two seasons to appear in David Belasco's production, *Is Matrimony a Failure?* but who returned to vaudeville last season.

GUY STANDING, for the last four years in London, seen last season in *Man and Superman*.

HARRY STUBBS, of the Stubbs-Mackay Stock company, who closes his third season in Columbus, O., to depart for the Bermudas and South America.

September 2.

PAUL BOURGET, French author, poet, and novelist.

HENRIETTA CROSMAN, who has had a long and successful season in *The Real Thing*.

MARGARET DILLS, who has recently appeared in Western stock companies.

JAMES FORBES, whose new play will be produced by Henry B. Harris, Inc.

CHARLES GOTTHOLD, remembered as a member of Felda Sear's company and as leading man with John Drew and others.

MONTROSE J. MORRIS, husband of Dorothy Harna, and author of several books of dramatic interest.

EDNA MAY, who recently appeared in London in a series of performances given in aid of the Prince Francis of Teck Memorial Fund. Miss May comes from Syracuse, N. Y.

GEORGE R. SIMS, author of numerous old-time melodramas.

TED SULLIVAN, who has appeared in several of the Shubert musical comedies.

W. H. TOOKER, who will be seen under David Belasco's management in *The Governor's Lady*.

MAXINE VERANDE, seen here in musical comedy, but lately identified with the London stage.

September 3.

MABEL HOWARD, who appeared with Richard Mansfield and William Gillette; now retired.

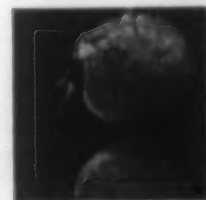
REGAN HUGHSTON, seen in leading roles in support of Percy Haswell.

AUGUST LINDBERG, Swedish actor, for seven years director of the National Theatre, Stockholm.

ROBERT HOWARD OSER, who has appeared with many stars in notable productions.

HELEN RAYMOND, past two seasons with Richard Carle and engaged by Klaw and Erlanger for *Oh! Oh! Dolphin*.

HELEN ROBERTSON, who opened here three weeks ago in *Just Like John*, playing *Marime La Guerra*.



ALICE DOVEY



THE FIRST NIGHTER



THE MERRY COUNTESS.

THE MERRY COUNTESS (Die Fledermaus). Music by Johann Strauss. Book by Gladys Unger. Lyrics by Arthur Anderson. Casino Theatre, Aug. 20. The Messrs. Shubert, producers.

Iika, a Parlormaid Fritze Von Busing
Gabor Szabo, a Hungarian Maurice Farkpa
Leopold, Tiger to Prince Orloffsky Robert Feubrer
Countess Rosalinda Cluquot José Collins
Dr. Berncastler Claude Flemming
Count Max Cluquot Forrest Huff
Hochheimer, Governor New Age Prison Tom A. Shale
Adele Yancesi Dolly
Felice Rossika Dolly
Minna, of Prince Orloffsky's Private Ballet, Iika's Sister, Mabel Burnage
Prince Orloffsky Martin Brown
Inspector of Police Frank Ross
Neistriner, Deputy Governor Frank Farrington
A. Warder George Lyman
Mattoni, a New Warder A. W. Baskcomb

The Merry Countess, who began her career at the Casino Tuesday evening, is the famous Fledermaus of Johann Strauss, the Waltz King. We are having it presented as a London novelty, but I sincerely hope that the management is not presuming too far on our credulity in this direction. It is older than the present generation.



THE FIRST NIGHTER

The truth is, Die Fledermaus was the pioneer of the Viennese operetta. Its recent popularity in London marks no new epoch in its history. What Gladys Unger has done to it is something she should be punitively held responsible for to the highest tribunal of public judgment. She has laid violent hands on a standard work that has had the distinction of being sung at the Metropolitan Opera House, and whose

melodies have been heard all over the world. Only Winter before last it was presented at the Irving Place Theatre by the German ensemble. It was anything but a remarkable performance, but its traditions were respected and people thrilled and laughed as heartily as they laughed at the Casino over a production ten times more elaborate.

I haven't been able to persuade myself that Miss Unger has not rashly overstepped the bounds of modesty in allowing her name to be used on the programme as the author of the book.

She has merely embellished the work of the German librettists with adornments of questionable taste. She has done what a woman usually does when she likes to display her audacity in a manish fashion. She says bold things in a way that would make George Hobart hesitate. A strong bid is made to make the Great White Way sit up and take notice. It did sit up, but it must also be recorded in the interest of impartial truth that a number of jokes that presumably made London roar, because they are so excruciatingly English, fell flat of their own inertia.

The enchanting music was relegated to a subordinate rank, and what was offered us was a Wintergardensized version of Strauss's masterwork, with Mile. Dazie and the Dolly Twins and the corps de ballet and all that sort of thing carrying off the honors.

That result was a matter-of-course, for I am willing to admit that the production could not have been easily surpassed. However, that is not the correct point of view. The dancers were ten times more applauded than the singers. Only now and then one of those insidious waltz movements—scored in the best of taste and giving the Strauss waltz a patent of nobility—provoked loud applause.

But neither the acting nor the singing—and this is predominantly an acting and singing operetta—was up to the requirements. I except Forrest Huff, who is a charming light comedian, as well

as a very good tenor; and I except José Collins, who is a very good soprano but has brought over from the Winter Garden something of the obvious methods of expressing herself in action—and I except, too, Fritze von Busing, who has the spirit of the true soubrette, down to the starched integrity of her immaculate skirts.

But Maurice Farkpa, who is an exceptionally clever light comedian, played havoc with the music, which he could reach neither in depth nor height. A very foolish interpolation of the composer's "Blue Danube" waltz is made in the last act to serve him for a bastardized comedy-duet with the fantastic prison warden, here denominated Mattoni, and played in a true English farcical vein by A. W. Baskcomb. This lugubrious type of grotesqueness seems to have taken on a flourishing lease of life since the advent of the doleful jockey in The Arcadians.

The real spirit of the comedy to which Strauss adjusted his music is lost. It takes German opera bouffe actors to denote that element in all its unctuous fullness. One of these German actors can touch your risibilities without straining himself, whereas Claude Flemming, one of a number of imported English players in the cast, half the time seemed to adjust his interpretation to the spirit of a problem play, and what intrinsically is the spirit of comedy is here interpreted as melodrama.

The Germans in the audience wept over the sacrifice of their Strauss; but Broadway applauded to the echo. It chattered like magpies and drowned the entire overture with its five-o'clock-tea gossip, but it had spasms of ecstasy when the Dolly Twins did their turn and one of the Dollys with Martin Brown (playing the Russian prince, by the way, with amateur-like ingenuousness) gave a dashing dance duet, followed by the graceful Dazie in a characteristic divertissement of her own.

As a version of Die Fledermaus it is desecration, pure and simple. As a spectacular production, as a massing of colors and lights, as a matter of costuming and ensemble—in short, as an entertainment of miscellaneous elements making their appeal to the eye and picturesque to a degree of bewilderment, it is a distinct achievement; but the Casino has rung to the applause of Nanon, of Poor Jonathan and many of its Viennese fellows, where full justice was done to their inherent artistic elements, and it is regrettable that probably the best of the German operettas should have its virtues obscured in order that the Dolly Twins may luminously shine in contrast.

THE MASTER OF THE HOUSE.

THE MASTER OF THE HOUSE, an American comedy in four acts by Edgar James, with acknowledgments to a German source. The 39th Street Theatre, Aug. 22. The Messrs. Shubert, producers.

Frederick Hofman Malcom Williams
Anna Grace Reals
Harry Ralph Morgan
Beatrice Mary Servoss
Alston Forrest Robinson
Mr. Valentine Lawrence Byre
Barbara Helen Reimer
Mrs. Curtis Eva Randolph
Bettina Florence Reed
Theodore Seivigne Pedro de Cordoba
Senator Stevenson Benjamin Graham
Rose Ella Rock

There might have been a better story to tell if Mr. Edgar James with his German material had not made too many short cuts to produce the elemental clash of character in his Master of the House.

The newspapers have of recent years, with the great accumulative process going on around us, been full of stories from real life of men, risen to wealth and position, tiring of their wives, divorcing them, and marrying affinities. The stage takes up a subject after the papers and books have threshed it bare. That is history.

Frederick Hofman, a retired merchant, is the

head of a fine family. He is the master of the house. His wife is one of those old-fashioned women who mend and sew and bend to the will of their masters without complaint. Bettina Curtis comes into the household as the wife's companion.

In this character the author has drawn a remarkably insidious personage, worthy of Augier's genius. She comes as a poor dependent, but soon develops into a consummately heartless adventuress. At first she draws the son into her meshes; then for the most selfish reasons, abandons him and traps Hofman himself, and causes him to divorce his wife.

Just here is one of the weaknesses of the play. The transition is too sudden. Hofman, something of a domestic tyrant, is depicted as almost too shrewd a man of the world to be logically suspected of taking an impulsive step—of carrying his vanity and infatuation to the degree of imbecility.

After the excellent first act, this transition broke into the sequence of things with jarring abruptness. Things may happen so in real life, but the first canon of dramatic construction should be a plausibility that is patent to the least imaginative mind. After that the playwright was on the defensive, and was unable to recover the advantage which his successful attack had given him.

Events happen *ad interim* and in something of a haphazard way. From Hofman's precipitous departure from home with Bettina, we follow him to his new estate as the husband of this conspiring feline, established in a sumptuous apartment, in the city and playing the involuntary host to a coterie of long-haired musicians and other social bacteria which batten on the spendthrift prodigality of deluded art patrons.

In this case, however, the situation is worse. Bettina, now the second Mrs. Hofman, develops a nice little liaison under the protection of her mother. This third act is intense for the things we see going on under the eyes of the blinded imbecile, who pays dear for Bettina's siren kisses.

The entire drama to this point is pervaded by the very remarkably fine acting of Florence Reed as Bettina. It is the work all through of a finished artist, who has stripped off the gaucheries of her craft, and injects the unmistakable note of authority into her art. I could see this play all over again for the mere sake of watching her work her dramatic spells. Unlovely the character is, but pictured with a mental grasp and with an interpretive perfection most uncommon.

We have meanwhile been compelled to supply a mass of details and to imagine the taking place of events, which impress one unfavorably. The playwright breaks the thread of interest at a momentous juncture and takes it up again when and where the exigencies of his work happen to demand it. There is a sort of interlocutory medium moving through the scenes in the person of Alston, the go-between lawyer, through whom much that would otherwise be left to the imagination is explained.

Thus we arrive at the juncture where Hofman's two children enter into the story. The son is about to marry the daughter of a federal senator, and Hofman proposes to make a fitting settlement on him out of his estate.

Here Bettina betrays her baser intentions, aided and abetted by her mother. She enters a bitter demurrer to the proposed arrangement, and meeting with the natural opposition of the husband, still true to the instinct of paternity, a scene of violent recrimination develops.

The inevitable crisis comes. When Bettina with venomous rage shatters the illusion with which she has known how to beguile him, by declaring that she has only deceived him with a pretense of love and that all she married him for was to enjoy his wealth, his eyes are suddenly opened, and he denounces her with all the bitterness of a disappointed, disillusioned dupe, who has no resource for self-help left except the force of violent invective.

And there the curtain falls on the third act.

with Bettina leaning against a piano, rendered speechless by the violence of his emotional explosion.

The fourth act is taken up with a reconciliation between the erring man and his family, in a scene suggestive of the last act of East Lynne, with the characters reversed. Pale and emaciated by a long illness, the old lawyer brings Hoffman back to familiar surroundings, ignorant of where he is, as is the family of his intended return, until father and daughter meet and fall into each others' arms, followed, soon, by a similar scene with the son.

The curtain falls as Hoffman kneels repentantly at the feet of his patient wife, who is still the soul of goodness and promises to forget, for the children's sake, that their own lives have been wrecked.

The play is more interesting for the admirable acting than for any profound feeling inspired by the work itself. It abounds in strong scenes and in well-defined characters, but it presents no new angles of view. If we were still impelled to applaud a piece for the opportunity it affords the actors to display their ability, perhaps there would be a different verdict.

It places Florence Reed in the front rank of the younger generation of American actresses. She is a mistress of detail. She expresses not only the big things, the obvious, but the hidden meaning of her scenes—the nuances, by giving significance to the more inscrutable thoughts and motives of the character. Malcom Williams comes next in order. He plays convincingly an outwardly severe yet vain and inherently weak domestic tyrant, without estranging our sympathy. In the denunciatory scene of the third act he strikes the dominant key of his speech too soon to make a proper climax. He has exhausted his force before the last word is spoken.

An exceedingly interesting delineation was supplied by Forrest Robinson as Alston, the old lawyer and friend of the family. It was an unexceptionable performance from beginning to end. Grace Reals, too, was admirable as the wife. It is a peculiar part to play, but it was well played. Helen Reimer scored signally in the comedy role of Barbara, the housekeeper, and Eva Randolph, as Bettina's mother, could hardly have been improved upon.

Added to the fine acting, the performance was notable for the painstaking stage management apparent, the credit for which belongs to Julius Steger.

FIRST NIGHTER.

"THE PINK LADY."

The Pink Lady has apparently not exhausted its popularity, for a crowded house greeted her return from London at the New Amsterdam Theatre on Monday evening, and the applause which welcomed the favorites in the cast was quite as hearty as at the close of the first engagement. There have been a number of minor changes in the cast as well as transfers, but the former principals are playing their old parts, and there has been no weakening of the ensemble. Frank Lalor and Alice Hegeman again carried off the honors in the comedy line as M. and Madame Dondidier, and the big number of the second act, in which they are so much in evidence, went with the same effect as of old. The Saskatchewan song and the Pink Lady waltz scored, as usual. The familiar faces are Jack Henderson, Alice Dovey, Crauford Kent, Hazel Dawn, and Louise Kelley in the leading roles. The performance went with a pace that counts.

PROCTOR'S—"ALL AT SEA."

A playlet by Jefferson DeAngella. Produced Aug. 26, by himself and company.

Jack Wall Jefferson DeAngella
Mrs. Jack Wall Helen Hall
Jim Newman McHollister Pratt
Captain Shark Joseph Merrick
Boen Casper LaVeen

First impressions of the playlet Jefferson DeAngella has selected for his return to vaudeville are that it is considerably overacted, but second thought is that with less acting there would be no playlet. The scene is laid in the salon of a private yacht, about to cast off with the millionaire owner and a fair young friend. An unexpected passenger is the husband of this fair young friend, who buys a position after he has found a note from the millionaire to "wife." Whatever comedy there is lies in the impersonation of the steward by this husband. At the last he discovers that the millionaire

NEW OPENING DATES

Aug. 29, Thursday evening.—Little Miss Brown, Forty-eighth Street Theatre.

Aug. 31, Saturday.—The Model, Harris Theatre; Disraeli, Wallack's; Under Many Flags, Hippodrome; The Girl from Brighton, Academy of Music; The Littlest Rebel, with William Farnum, Grand Opera House.

Sept. 2.—The Perplexed Husband, with John Drew, Empire; The Ne'er-Do-Well, Lyric; The Siren, Hudson.

is his wife's brother, and the firecracker he has prepared for his rival goes off under himself. Many of the lines are asinine, and the remainder are carried by horseplay. Mr. DeAngella works hard to be funny, but he works too hard. McHollister Pratt appears as a pleasant enough person, but he fails to give the idea of a millionaire yacht owner.

GAITES TO PRODUCE "THE MAN HIGHER UP."

Joseph M. Gaiteles will produce The Man Higher Up, a dramatization by Edith Ellis of Henry Russell Miller's novel, in Pittsburgh, Sept. 9. The story deals with political corruption, an interesting subject for Pittsburghers and others just now, and the publishers say that fifty thousand copies of the book were sold in less than a week. For the cast Mr. Gaiteles has secured Janet Beecher, Edward Ellis, George Wilson, Grace Henderson, Mary Bertrand, Kate Jepson, Ada Gifford, Dick Malchren, Eugene O'Rourke, Alfred Perry, Edgar Norris, George Parker, and Aubrey Noyes. Robert Milton is staging the play.

VINIE DALY FOR THE ABORNS.

The Aborns have secured a release of Vinie Daly from her vaudeville contract to Martin Beck, and she will appear at the head of their coming revival of The Chimes of Normandy. It was in this opera that Miss Daly made her personal success at Hammerstein's London Opera House last Spring. The organization which will revive it in this country will be known as the Aborn Opera Comique company, opening Oct. 7 at the Brooklyn Academy of Music. It will go on a limited tour before coming to New York for a Broadway appearance.

"JUST LIKE JOHN" CLOSES.

The farce-comedy, Just Like John, by George Broadhurst and Mark Swan, which opened the season at the Forty-eighth Street Theatre on Aug. 13, was withdrawn on Saturday last. The comedy lacked sincerity, although interpreted by a remarkably clever company, including Walter Jones and Helene Robertson. It will be succeeded to-morrow evening by Little Miss Brown, a comedy by Philip Bartholomae, author of Over Night.

MARIE FITZGERALD RESIGNS.

Marie V. Fitzgerald has resigned as president and manager of the Fair Play Bureau connected with W. A. Brady's offices, and will sail for Europe this week. The future policy of the play bureau may not be determined until Saturday.

JOTTINGS OF THE STAGE.

Little Women will have its New York opening in October.

Jules Eckert Goodman's drama, The Point of View, is nearly ready for production. The cast includes Cyril Scott, Emily Stevens, Lucile Watson and other very well-known players.

F. C. Whitney has signed Marguerite Wright for the prima donna role in his production of The Little Friend.

Costumes for Somewhere Else will be designed by Hy Mayer, the artist. It was Mr. Mayer who designed costumes for Everywoman.

Joseph Newman, Frankie Nast, Helen Wise, Jane Crawford, Clair Bozman, Joseph Evans, and Eugene Vincent are with the Joseph Newman company, of which Clair Bozman is manager.

Rexford Burnett has been engaged for the boy role of Bobby Ramsey in the Blaney-Spooner road production of One Day.

Charles J. Thannhausen in the box-office of the Colonial Theatre, Chicago, will be married on Sept. 25 to Frances Josephine Baltz, a belle of Ravenswood, Ill.

Among the new offerings of the season will be a four-act play by Russell E. Smith entitled The

Honor of the Bench. Mr. Smith is a son of Edgar Smith and is the author of The Garden of Fate, a dramatization of Roy Norton's novel of the same name, and has also written a theatrical novel, "The Piano Girl," to be published this Fall in England.

The eighteenth year of 'Way Down East will start early in September.

More recruits from vaudeville are the team Donahue and Stewart, engaged by A. H. Woods for The Woman Haters' Club.

Andreas Dippel has engaged Helen Warrum for the Chicago-Philadelphia Opera Company.

P. Paul Marcel, Mile. Morelli, Breville Meaville, Therese Mintjins and Bechade le Foyroche, all members of the Marcel French Comedy Company, arrived in Boston on Aug. 19 to tour the United States.

After election A. H. Woods will produce Potash and Perlmutter, and in conjunction with Mort H. Singer he will put on The Lady in the Limousine.

When Annie Hughes arrived in town from England last week with her two dogs, she said that she had come with the intention of introducing Jerome K. Jerome's Miss Tommy into this country. For the present she has no plans, but she may appear in another Jerome play under Brady or Shubert management in the Spring.

The theatre is said to be partly responsible for the London craze for 1830 costumes. Now those in New York who wish to travel ahead of fashion are observing costumes in Emile Agoust's Ballet of 1830 at the Winter Garden in order to be ready for the change.

The Typhoon will be released for stock when Walker Whiteside completes his season's tour. John W. Rumsey has arranged with Mr. Whiteside for the rights, and he also has acquired exclusively rental rights to The Magic Melody and We Are King.

Leona Stevens has been engaged by Werba and Luescher to play with Eddie Foy in Over the River in the part formerly played by Lillian Lorraine. Miss Lorraine will appear in The Poities of 1912. Miss Stevens has been in The Wizard of Oz, Julie Bon Bon, and lately in vaudeville.

Max Reinhardt has been decorated with the Legion of Honor by the French government. He is the second German theatrical man who has been thus honored, the other being Dr. Rudolph Lothar.

George M. DeVere has signed for his second season as Uncle Neb in In Old Kentucky, opening on Aug. 28 at Rochester, Minn.

In support of Montgomery and Stone, Elsie Janis and Joseph Cawthorne in The Lady of the Slipper will be Allene Crater, Queenie Vassar, Victorine Haynes, Lillian Lee, Peggy Wood, Helen Falconer, Edna Bates, Florence Williams, Douglas Stevenson, David Abrams, James Reany, George Melville and Eugene Revere. Rehearsals began this week under direction of R. H. Burnside.

Sylvia De Frankie opened at Atlantic City, N. J., on Aug. 19 with The Girl of My Dreams.

Enrico Caruso's proceedings, brought in Italy against Signorina Giachetti for defamation of character, were postponed last week until next Winter.

Lily Elsie, who married not long ago Ian Brough, a wealthy Scottish landowner, and retired from the stage, is reported to be dying at their home in Scotland.

The members of the Tantalizing Tommy company left New York in a special train on Aug. 25 to open in Chicago on Aug. 30. The cast will include Elizabeth Brice, Dorothy Webb, Peggy Forsythe, Valenau Elliott, Madeline Harrison, Margaret Langdon, George Anderson, John Park, Robert Pitkin, Dallas Welford, Harry Clark, Donald Hall, John Sayre, Gilbert Tenant, Robert Newman and a chorus of fifty.

Nathan Franko, en route from New York to Boston to conduct an orchestral concert at the opening of a new hotel on Aug. 18, was robbed of \$1,125 worth of jewelry on the train. The thief was not located.

The betrothal of Helen Dunham Sutphen, violinist, and Victor de Gomez is announced in San Francisco.

Francis L. Wellman, a New York lawyer, former husband of Emma Juch, was married to Katherine Gobere at Neuilly, France, on Aug. 20.

Manual Snyder has been engaged for the juvenile lead in The Prosecutor to open in Philadelphia on Sept. 2.

PERSONAL

FRITZ STRUMFELS.—Fritz Strumfels, the Leipzig tenor, whom F. C. Whitney imported for the role of Baron Trenck, has returned from a visit to Germany, where he played several important engagements during his absence, for in Germany there is a standing demand for the dashing tenor. Mr. Strumfels has canceled his contract with Whitney in order to accept an engagement to appear in a one-act operetta in vaudeville under DeMille and Lasky. He has probably the record for learning the English language. Arriving in New York on Christmas Eve, with hardly any knowledge of our language, he mastered his role—if he did not quite master the pronunciation—to sing Trenck on January 8 in Washington. The only advantage he had was that he had played and sung the role in the original abroad time and time again. Some fault was found with his interpretation here, but the fact remains that he interpreted the Slavic temperament of the volatile Baron as it should be interpreted, for confirmation of which see Maurice Farkas play a Hungarian in *The Merry Countess*.

MURDOCK.—The dramatic editor of the *Washington Times* is Julia Murdock. She is a bright writer and expresses herself clearly on dramatic subjects. Miss Murdock has been visiting the Bermudas and has been writing interestingly on the scenery and people of the islands. She declares that playwrights could find material in Bermuda for new effects.

TREE.—Sir Herbert Tree, during the run of Louis N. Parker's play, *Drake*, at His Majesty's Theatre, London, will make a brief tour in vaudeville, managed by the Variety Theatres Controlling Company.

LOHR.—Marie Lohr, recently married, will return to the London stage in October to play the leading role in *Doormats*.

WHITESIDE.—Final arrangements are being made for a tour of Walker Whiteside in *The Typhoon* which will include most of the principal cities of the United States, beginning at Buffalo, Sept. 9. He will go as far northwest as Victoria and Vancouver, as far southwest as El Paso, south to New Orleans, and back through Baltimore, Washington and Philadelphia, to end at Toronto late in May. Walter Floyd will direct the tour. The photograph from which *THE MIRROR*'s cover is made was taken by White at Mr. Whiteside's country home, Hastings-on-the-Hudson.



ELSIE FERGUSON

Whose First Appearance as a Musical Comedy Star is in "Eva"

FERGUSON.—After brushing up her musical education in Paris, Elsie Ferguson will return to this country in the early Fall to begin rehearsals for *Eva*, the Lehar opera, in which she is to be starred. She will open her season at the Columbia Theatre, Washington, Nov. 11. This will mark her first appearance in musical plays since the days of small parts.

GOSSIP.

The Gilbert and Sullivan Opera company played to close upon \$25,000 a week during its month's stay at the Cort Theatre, San Francisco.

Charlotte Downing has been engaged for *The Country Boy*.

The Enchantress of Streams, a pantomime by Mrs. Christian D. Hemmick, of Washington, D. C., was presented by members of the Summer colony at Bar Harbor, Me., on Aug. 19. The principals were Louise Frith, Mrs. Florence Norris, Milton Bangs Bryan, Mrs. Benjamin Chew, J. Hyland

Kuhn, Dorothea Fremont Smith, Mrs. J. Pierpont Davis, Mrs. Mahan, Mae Conover, Mrs. Kohl, Mrs. Raymond F. Almirall, Miss Schieffelin, and Mrs. Henry Slack.

Besides *The Mind-the-Paint Girl*, Charles Frohman has another Pinero comedy, as yet unnamed, which he will produce in London and New York this season.

The Mauretanis on its run to England last week carried Henry W. Savage on his way to London. He will assist in the Drury Lane production of *Everywoman* Sept. 12, and return to this country immediately.

Rights have been sold for performance of *The Bachelor's Baby* in London and Australia.

Jack London's latest play is *The System*, to be produced before the first of October by William Stoerner.

Lucy Monroe and Lillian E. Bradley have been engaged by John Cort for important parts in *The Rose of Panama*.

When Donald Brian and Julia Sanderson part to go on their starring ways, Will West, leading comedian of *The Dollar Princess* and *The Siren*, will accompany Miss Sanderson to play the principal comedy part in *The Sunshine Girl*.

Oliver Morosco has completed arrangements for the production of *The Bird of Paradise* in London after Christmas. The deal was made through Percy Burton.

C. O. D., Frederick Chapin's farce, will be the first new production made by John Cort this season. Marion Crawford, Irma La Pierre, George Betts and Percy Plunkett have been engaged for important parts.

Rose Curry Beebe secured a divorce from her husband, Stuart R. Beebe, on Aug. 7, in Grand Rapids, Mich. She has been engaged for this season to play the leading role in one of the *Bought and Paid For* companies.

The second season for *The Rainbow* will open at the Broadway Theatre, Brooklyn, on Aug. 31. The play will then be presented for runs in Boston, Philadelphia, and Chicago, to last until June, when Henry Miller will take A. E. Thomas's comedy to cities on the Pacific Coast for the summer. The following players who were with Mr. Miller in New York will continue in their parts: Ruth Chatterton, Edith Barker, Charles Hammond, Robert Stowe Gill, Conway Wingfield, Ethel Martin, Daniel Pennell, George C. Pierce and Elsie Goodwin.



Left to Right—Ida Darling, Margaret Greene, George L. Tucker, James Bradbury, Leo Donnelly, William Courtenay, Henry Miller, Jr., Norman Thorp, Elizabeth Nelson, Fay Wallace

SCENE IN ACT II OF "READY MONEY," AT MAXINE ELLIOTT'S THEATRE

BELASCO'S BUSIEST SEASON.

His Plans Include Five New York Productions and Three Companies to Tour the Country.

David Belasco will open his season Sept. 10 when he, with William Elliott, will present *The Governor's Lady* at the Republic Theatre. The cast will be almost identical with that which presented the Alice Bradley play in Philadelphia last April, including Emma Dunn, Emmett Corrigan, Gladys Hanson, Robert McWade, Jr., Milton Sills, Teresa Maxwell-Conover, William H. Tooker, Stuart Walker, Bert Hyde, John A. Dewey, Will H. Nicholson, Albert Lane, Harry B. Wilson, Jack Smith, Franklin Handay, John N. Wheeler, James Singer, Edwin Horton, George H. Shelton, Robert J. Lance, John H. McKenna, Harrison Fowler, Jane Briggs, Eloise Murry and Judith Snaith.

Much interest attaches to the scene in the last act wherein a Childs restaurant will be reproduced in Mr. Belasco's realistic manner, even to the butter cakes, it is said. Regardless of its success, the play will be taken out of the Republic in the middle of the season to make way for a new comedy.

The Belasco Theatre will open Sept. 16 with a two weeks' engagement of *The Concert*. Leo Ditrichstein will again be seen as the temperamental musician, but Janet Beecher will be missing from the cast. Her part, the wife, will be played by Isabel Irving. Following *The Concert* at the Belasco will come Frances Starr in *The Case of Becky*. She will remain for a definite term of twelve weeks and then start on a long tour to the Pacific Coast. She will be followed at the Belasco by a new production for which preparations are progressing rapidly. The Belasco office says that the play has not yet been named. Blanche Bates will also appear in a new play later in the season, and revive a number of her successes. Mr. Belasco has a play by George Bronson-Howard, but no announcements are made concerning it.

David Warfield will begin a long road season at Newark, Sept. 23. His travels will take him to every large city and to many of the small ones as far west as San Francisco and up in Canada. The *Woman* will also be seen on the Pacific Coast this year when a Western company goes out. There will be another company to play it in the Eastern cities, for Mr. Belasco figures that a play of politics ought to be popular in the campaign season.

These plans mark an innovation in Mr. Belasco's policies, with two new productions at each of the New York houses, instead of the customary one. The change, together with the number of companies to go on the road, will make this the busiest season thus far in Mr. Belasco's managerial career.

LAST APPEARANCE OF MARY ANDERSON.

The *Mirror* has an inquiry from Ray, Arizona, regarding the time and place of the last appearance on the stage of Mary Anderson. This enquiry was answered recently by Sol Minster of Washington, D. C., where the distinguished actress closed her stage career. Mr. Minster relates this story: "I have referred to the original program picked up at the theatre on the night of her retirement and treasured for almost 25 years. This greatest artist was under the direction of the celebrated impresario, Henry E. Abbey. The play bill reads: 'Complete dramatic company; for the first time in Washington. Miss Mary Anderson in Shakespeare's *Winter's Tale*.' In the cast were J. H. Barnes, J. Maclean, Arthur Lewis, and many who have since passed to the great beyond. Marcus R. Mayer was her manager, and Nathaniel Lothian, Jr., her stage director. Mary Anderson played in the theatre known as Albaugh's Grand Opera House, a stone's throw from the United States Treasury, and less than 100 feet from the spot where Gen. W. T. Sherman stood, hat in hand, saluting the soldiers of the grand review of 1861.

"It was March, 1888, during the week of the inauguration of Grover Cleveland, and this fact, combined with her being a great favorite in Washington, caused the house to be crowded nightly. On the last night Miss Anderson was dressed in a flowing white gown of Grecian design, with her beautiful light brown hair arranged in a most becoming fashion. She was standing before the king as he sat on his forest throne, and in that

melodious, deep musical voice, which, when once heard, was not easily forgotten, declaimed before him.

"She was seen to sway and falter, and for the time I think the audience had the impression that it was a part of the play. She sank to the stage, the curtain was lowered for some time, during which the orchestra played. After an interval the play proceeded, and Miss Anderson took up the thread of the play again. As she started to move to the center of the stage, I noticed she was very pale, she started to speak, swayed for a moment, and fell to the floor in a faint. This time the curtain remained down, and the audience realized



RALPH MORGAN AND FLORENCE REED

In "The Master of the House"

that it had witnessed no acting, but a scene of life's reality. A hush came over the crowd. The stage manager came from the wings and announced that Miss Anderson was very ill and could not go on with the play, and that those desiring to do so could proceed to the box office and have their money for their tickets refunded, or witness another play if the star recovered later in the week. This opportunity never came, as the following evening a notice was posted on the door of the theatre that Miss Anderson could not play again.

"In this abrupt manner, in the zenith of her glory, ended the professional career of one of our greatest artistes. It was said at the time that fasting during Lent, for she was a devout Catholic, weakened her and caused her collapse."

CHARITY TO AN OLD PERFORMER.

Several charitably inclined persons have responded promptly to the touching appeal of the old performer, Pen Kennedy, which was published in this column in last week's issue of *The Mirror*. As will be remembered, the appeal was dated at the Tuberculosis Infirmary, Ward Q, Blackwell's Island, August 6 and addressed to the theatrical

profession through this journal. In response came a money order for \$5 from Ralph Merchant at Celoron, N. Y., and a check for the same amount from Chas. Lovenberg, at Providence, R. I. Mr. Kennedy sends these remittances to *The Mirror* to be converted into cash and re-transmitted by registered mail as there are over a thousand patients at the Infirmary, some by the same name. Others inclined to help him therefore are asked to remit in cash by registered letter as the safer mode of remittance.

DEATH OF MASSENET.

Tribute to the Great Composer by One of His Successful Pupils.

Massenet, the composer of *Thais* and other operas, made familiar to American audiences through the medium of Mr. Oscar Hammerstein, died last week. Among his distinguished pupils is Mr. Irénée Bergé, at present in New York. Mr. Bergé, who himself won the Grand Prix de Rome, is a composer of eminent power and remarkable versatility. Besides piano pieces, several cantatas performed in America and songs, he is the composer of a lyric drama, *Corsica*, which F. C. Whitney, the operatic manager, acquired for London, and which has also been translated into French by Raoul Charbonnel out of the original English. Besides these, he has composed two very brilliant comic operas to English texts.

Mr. Bergé, who enjoyed the intimate friendship of Massenet, at the request of *The Mirror* has written the following brief reminiscence of his teacher:

"The Master who died last week in France, was not only a great composer but also a marvellous teacher of counterpoint, fugue and composition.

"For more than twenty years the 'Grand Prix de Rome' of the National Conservatory of Paris, was won about every year by one of his (Masset's) pupils. Among them: Paul Vidal, Georges Marty, Gabriel Pierrie, Claude Debussy, Gustave Charpentier, Charles Devadé and many other very talented and successful composers.

"I became Massenet's pupil in 1880, presented to him by my harmony master, Theodore Dubois.

"His welcome was so kind that my fear of meeting him was very soon dissipated and later on I enjoyed the distinction of being one of his favorites.

"He had such a charming manner in explaining everything and correcting our musical mistakes that he was loved by all of us, and we were always very happy to attend his school.

"His work is known the world over: *Manon*, his master work, and the one he liked best; *Le Roi de Lahore*, *Herodiade*, *Le Cid*, *Le Mage*, *Werther*, *les Erynie*, *Marie Madeleine* and many other great works.

"He wrote the fantastic opera *Eclairmonde* for the beautiful American singer, Miss Sybil Sanderson, who was also an admirable cantatrice.

"At one of *Eclairmonde* performances at the Opera Comique, we, all pupils of Massenet, sent to the charming actress a very fine crown of flowers in token of our admiration. The next school-day, Miss Sybil Sanderson came to the Conservatory to say how much she appreciated our attention. Then the Master sat down at the piano and began to play *Eclairmonde*. She soon rose and for two hours sang her part for us, for us alone!

"We never enjoyed so highly the music of our master and never had we heard such artistic singing. This is one of my most cherished musical souvenirs.

"Masset always disliked his first name 'Jules,' and never permitted his own music publishers to print it.

"One day, one of his pupils forgot this, and sent him a letter addressed: *Monsieur Jules Massenet*. The only reply he got was this: 'My name is Massenet!'"

IRÉNÉE BERGÉ.

HANS ROBERTS'S NEW ROLE.

Hans Roberts, who for several years starred in the comedy role of Checkers, has been engaged to play the part of Stephen Baird in *Ready Money*, now running at the Maxine Elliott Theatre. The part is the one played by William Courtenay in the New York cast. Mr. Roberts will be seen in the play on tour. The New York run of *Ready Money* is expected to be a memorable one.

THE NEW YORK DRAMATIC MIRROR

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Classified Advertisements will be furnished on request.

THE EDITOR'S LETTER-BOX

Communications to the editor should always be signed with the name, initials or nom de plume intended for publication. In all cases, however, the correct names and addresses of the writers should accompany the letters for the private information of the editor. Write on one side of the paper, use a typewriter if possible, and be brief. In asking questions, do not expect a reply by mail. Look for it on this page.

C. R. L.—Edward Vroom is not connected with the St. James Theatre, Boston.

Joseph Henry, New York.—There are a number of playgoers' clubs and societies in New York. Address the National Federation of Playgoers' Clubs, room 336, 1402 Broadway.

Ernest W. C.—Plays produced by a stock company are almost invariably paid for at a fixed rate per week. No definite understanding exists regarding new, untitled plays. That is a matter of arrangement between author and manager. The rate for plays which have had a metropolitan hearing varies from \$50 to \$250 a week, and infrequently goes above this.

L. H., Geneva, O.—The address of G. Molasso is care of Marcus A. Loew, 260 West Forty-second Street.

"Iroquois."—The Mirror cannot make exceptions in the rule of not answering enquiries by mail. You should apply to dramatic agencies, of which there are a number in New York, informing the agent of your experience and giving him an opportunity to look you over. A letter intended for David Belasco may be addressed to him at the Belasco Theatre, New York.

A READER, Newark, N. J.—Your inquiry regarding Carlotta Nilsson is answered by the Matinee Girl in this week's Mirror.

MAY BUILD A THEATRE.

National Federation of Theatre Clubs Appoints Important Finance Committee.

At the meeting of the National Federation of Theatre Clubs, on Aug. 15, Sydney Rosenfeld, president, appointed the following Ways and Means Committee to consider a scheme for financing the enterprise with the ultimate object of owning its own theatre and retaining a permanent company of actors: Edward Lauterbach, chairman; Mr. and Mrs. James R. Silliman, Mr. and Mrs. F. W. Ruckstuhl, Mr. and Mrs. Horace Tupper, Mr. and Mrs. S. Marks, Mrs. Doré Lyon, Mrs. Genie H. Rosenfeld, Glynn Visscher, Eldora Goldthwaite, Jessie Q. Fara, Ruth E. Neuberger, Amelia Summer-ville, John Clinton Elder, L. O. Morny, Fred. F. Schrader, W. R. Cattelle, R. L. Giffen, S. Goodfriend. This committee met at the rooms of the Federation Wednesday last and will make a report to the Society at its next meeting on Sept. 15 at the Berkeley Theatre.

The demand for seats for the first performance that will take place on Oct. 8 has been so large that only two seats will be allotted to any one member, and only members will be able to obtain them. The boxes will be disposed of at the meeting above mentioned. The work of casting the first play, The Higher Court, by Henry Irving Hodge, is progressing. Rehearsals will begin on Sept. 14.

The following new members have joined since the last issue of THE MIRROR: Virginia Calhoun, Laura Burt, Hattie E. Hel-

delberg, Mrs. Clara T. Bracy, Mrs. Joseph Ellsworth, Max Lang Meyers, Mrs. May Byrne, Eleanor Maud Crane, Mrs. Irving Edward Smith, Samuel Marks, Mrs. G. W. S. Stevens, Laura S. Collins, Harry Peyton Steger, H. O. Stechhan, Harry E. Montgomery, Mrs. Wayne Ellis, Wayne Ellis, Robert E. Shafer, David J. Hickey, Hutcherson Boyd, Oliver M. Farrand, Purdy F. Benedict, M. Goodfriend, Miss Frances Brooke, Roderic C. Penfield, William Simpson Smith, Lulu Glaser, Julius Kaufman, Frank Mills, Mrs. W. W. Fitz Hugh, Jr., Florence Reed, Mrs. Herbert Standing, Percy Standing, Bernard Frank, and Fr. W. Warnke.

FELIX IMPORTS INSTRUMENTS FOR PLAYS.

Hugo Felix, the composer of Tantalizing Tommy, brought two musical instruments from the other side that are distinct novelties. One is called the Celeste, built like a piano but much smaller. The other is a lyre-shaped instrument weighing about sixty pounds, with silvery bells strung on the strings. Both instruments will be used in the orchestra by two imported musicians. Mr. Felix will accompany Tantalizing Tommy to Chicago and will conduct the orchestra on the opening night at the Chicago Opera House. A. H. Woods has engaged forty musicians to play the Felix music.

NEW INCORPORATIONS UP STATE.

ALBANY, N. Y. (Special).—The following incorporations were recorded last week: Halsey Investing Company, Brooklyn, N. Y.; to engage in a general theatrical and amusement business, especially to provide for the productions of plays, etc.; capital, \$250,000. Directors: William H. Hayward, Thomas A. Clarke, Brooklyn, N. Y.; Edward S. Keough, Freeport, N. Y.; Italia Film Company of America, New York city, to export and import moving picture films; capital, \$5,000. Directors: Silvio Villa, Charles A. Lorenz, John F. Forrester, New York city.

Kinetograph Company, New York city; capital, \$100,000; to manufacture and deal in motion picture films, machines, etc. Directors: Walter F. Peacock, Hartwell P. Heath, James O. Putnam, 34 Pine Street, New York city.

Metropolitan Bureau and Lyceum Company, of New York; to own and lease theatres and provide for the production of operatic and dramatic performances; capital, \$5,000. Directors: Alfred G. Rosyn, J. F. Nankirel, William B. King, New York city.

Whyte-Wheeler Motion Picture Company,

New York city; to deal in moving picture films, machinery, etc.; capital, \$25,000. Directors: Louis J. Rosetti, Arthur G. Whyte, De Witt C. Wheeler, New York city.

St. Ann's Amusement Company, New York city; to operate moving picture and vaudeville theatres; capital, \$5,000. Directors: Dorothy Spew, Brooklyn; Charles Walker, George A. Bloomfield, New York city.

Park Square Theatre Company, Southampton, N. Y.; to acquire and dispose of theatrical and musical productions and maintain theatres; capital, \$100,000. Directors: George C. Frey, Mamaroneck, N. Y.; Frank P. Hoffman, Ridgewood, N. Y.; Livingston F. Norman, Brooklyn, N. Y.; Theodore Jabekel, New York city.

Ambrosio American Company, New York city; to deal generally in moving picture films; capital, \$25,000. Directors: Ad Fosshay, Max Greenberg, New York city; Joseph T. Weed, Brooklyn, N. Y.

G. W. HERRICK.

CAST OF "POMANDER WALK."

Pomander Walk, as it has opened the season, and will be played on the Pacific Coast, is given by the following cast: Reginald Dance as Baron Offord, Leonard Cranke as Jack Bayle, T. Gideon Warne as the Admiral, Albert Gran as Brooke-Hoskyn, T. Wigney Percival as Rev. Stern-royd, Murray Kinnell as Basil, Marie Burke as Madame Lacheanais, Stella de Marney as Marjolaine, Maggie Holloway Fisher as Mrs. Poskett, Eva Violet Finney as Hon. Caroline Thring, Mrs. George Barnum as Ruth, and Winifred Fraser as Barbara.

MAY ROBSON ON ANOTHER TOUR.

In what she calls her season's opening, May Robson appeared last week in Boston, and plays there this week. Her reception was most cordial, and the papers gave very favorable notices to A Night Out and to herself and company, particularly to Paul Decker. Miss Robson starts next week on another tour, going through the Canadian Northwest before she comes East again. Paul Decker will continue to play leads, and others in the company are John Rowe, C. C. Gwynn, Edith Conrad, Carrie Rand, Eddie Seaman, Frank Harrington, Joseph Mann, Eleanor Hall, Kathleen Comegys, and Ruth Quinn.

ZIEGFELD FOLLIES DUE ON SEPT. 9.

The Follies of 1912 are expected at the Moulin Rouge on September 9 by those acquainted with the movement of the Ziegfeld productions but the Ziegfeld office will make no statement to that effect. The Follies will probably be run until Dec. 1 when a new production will be put on. A Winsome Widow is expected to make her debut in Chicago about Sept. 9. She is engaged there for eight weeks.

THE SEASON IN PITTSBURGH.

PITTSBURGH, Pa. (Special).—The Nixon will open the season Sept. 2 with Julian Eltinge in The Fascinating Widow. Some of the notables to be seen at this house this Fall and Winter are Maude Adams, Billie Burke, Ethel Barrymore, Raymond Hitchcock, George Cohan, Kitty Gordon, Henry Miller, John Drew, William Farnum, Eddie Foy, and Blanche Ring.

Eugenie Blair in Madame X is the attraction the current week at the Lyceum Theatre, and The Country Boy follows. Estha Williams in A Man's Game attracted good audiences the past week. Miss Williams as Nance Mayo gave the character a careful interpretation, especially so in the strong scenes with Edwin Walter, the latter also scoring. Rita Harlan, Helen Mar-qua, George E. Byron, Harry L. Dunkinson, W. A. Whittecar, and Charles Merritt completed the cast. The one stage setting was praiseworthy.

The Albin Theatre is scheduled to open Labor Day with Nell O'Brien's Minstrels. Among the attractions already booked to appear at this theatre are Bought and Paid For, The Bird of Paradise, The Mikado, Patience, The Pirates of Penzance, Pinafore, Little Boy Blue, William Faversham in a revival of Julius Caesar, Sothern and



DELLA PRINGLE

And Her Prize-Winning Boston Terrier.

This is Della Pringle and her little Boston terrier, "Winchester Beauty," a prize winner, taking second money for toy Boston bitches in the dog show of the Kennel Club of Canada. Miss Pringle is inordinately proud of her dog. She weighs twelve pounds ("Beauty" does, not Miss Pringle), and is apparently as proud of her owner as her owner is of her. Miss Pringle writes THE MIRROR that her stock company is well patronized in Canada, and she will remain there until after the Presidential election.

Marlowe, Bunty Pulls the Strings, The Whip, Hunky-Fanky, Excuse Me, The New York Winter Garden company in The Whirl of Society, and A Butterfly on the Wheel.

The Hippodrome closed its 1912 season the week of Aug. 19 with a varied bill headed by Adje and her Lions.

DAVID J. FACKINER.

VAUDEVILLE NOTES.

Will Seton, the man "who changes his voice quicker than a woman changes her mind," opened at Keith's National, Boston, Mass., Aug. 26, his first appearance in America.

Gracie Emmett in Mrs. Murphy's Second Husband, opened her thirteenth successive season at the Columbia Theatre, St. Louis, on Aug. 25, being booked for the Orpheum tour. Elsie Wallace, George F. Febber, and Ben J. Miles have been engaged by Miss Emmett.

The Welcher, the vaudeville playlet which Maclyn Arbuckle introduced, has been revived by Dixie Hines, with Carl Berch, Lance Burritt, and Violet Howard. It will be seen through Western territory.

Thieves stole \$1,000 in cash and jewels from Mrs. Nat Willis (La Titcomb) on Aug. 11, riding her flat in this city, while she motored to Coney Island.

Treasurer James T. Dolan, of the Brighton Beach, N. Y., Music Hall, and Pearl Simpson were married on Aug. 10 in Brooklyn, N. Y.

Oiga Petrova returned from Europe to open at Brighton Beach, Aug. 26, under direction of Jesse L. Lasky.

Mr. and Mrs. Frank Gray are visiting the latter's parents at Muncie, Ind.

Kada Clark and Dale Devereaux, presenting A Bit of Musical Comedy, opened successfully on the Interstate circuit at Nashville, Tenn., Aug. 12.

Adrienne Augarde is returning to America to become a feature in vaudeville, opening in St. Louis, Sept. 2, and playing the Orpheum circuit and Keith theatres, in a little comedy of her own called Dick's Sister.

Baby Esmond is enjoying a vacation at her home, Long Branch, N. J.

Harry Heresford and company in In Old New York opened their second season Aug. 26 at the Grand, Pittsburgh, with Mr. Heresford, Hattie Carmontelle, Edith Wylie, and John De Weese in the cast.

Marguerite Murphy, late of A Romance of the Underworld, will be seen in her own act, opening on the Orpheum Circuit next month.

Edna Goodrich will open at the Colonial Theatre on Sept. 9 in a new playlet, under direction of Arthur Hopkins.

William Stuart will play thirty-two weeks for the Western Vaudeville Managers' Association, opening at the Willard Theatre, Chicago, Sept. 2.

By arrangement with Martin Beck, who controls the rights to The Eternal Waltz, Joseph Hart will make a vaudeville production of the operetta this season. Mr. Beck had placed Vinie Daly under contract to play the leading role in this latest work by the composer of The Dollar Princess and The Siren. The selection of the remainder of the cast and other details of production will be entrusted to Mr. Hart.



STAGE KIDDIES AT THEIR CONEY ISLAND OUTING, AUG. 8

THEATRES OPEN IN PHILADELPHIA.

PHILADELPHIA, Pa. (Special).—The Quaker City is again assuming a busy air and the theatrical world is becoming busier every week.

Last week three more theatres opened for the season. The William Penn, Keystone and Trocadero; announcement was made of the attractions to be produced this season at the Nixon and Zimmerman theatres and other events of equal interest transpired.

By far the most interesting announcement was made by Frank Howe, Jr., manager of the historic Walnut Street Theatre. This season in this, the oldest playhouse in America, untold dramatists, whose work is considered by experienced managers to have merit, will be given an opportunity to make a reputation. In other words, the policy of the house will be to produce new plays thought to have merit and the announcement "first time on any stage" will be a familiar one on the programme. The Walnut will also present some plays that have already achieved a reputation in other cities.

At the Broad Street Theatre, Frank Nirdlinger, the manager, has also made an interesting announcement. There will be a general reduction in the price of seats. The orchestra and circle will be \$1.00 and \$1.50, balcony, \$1.00, 50 and 75 cents, while the seats in the family circle will only be 25 cents. It will be interesting to see how this policy works out. Some say that whenever a particularly good attraction comes to town the prices will go up to the old scale, but Mr. Nirdlinger personally assured THE MIRROR correspondent that such will not be the case.

Manager William W. Miller, owner of the William Penn, Girard and Forepaugh theatres, signed a lease last week for the Plaza theatre in South Philadelphia. This season announced, exclusively, several weeks ago that such was his intention. The house is to be enlarged considerably. It is understood that Mr. Miller is paying a rental of \$12,000 a year.

J. SOLIS-COHEN, JR.

AT WASHINGTON THEATRES.

WASHINGTON, D. C. (Special).—The Washington Fall and Winter season opened auspiciously during the past week at several of the prominent theatres. The Academy of Music, the home of popular-priced melodrama and musical combinations of merit, commenced with an attractive opening bill in the New England rural comedy drama, *The Volunteer Parson*, by Edyth Totten, the author appearing with success in a prominent leading part. Frank McMunn, in the titular part, gave a strong interpretation of a lovable role. The Academy has been thoroughly gone over. John W. Lyons, for years the popular resident manager for E. D. Stair, is again at the helm. The attraction that opened Aug. 26 is A. G. Delemater's dramatization of Gene Stratton-Porter's novel, *Freckles*.

Chase's commencement week brought a series of distinguished audiences at every performance. President Taft and a large party occupied one of the boxes on the opening night. It being his first appearance at a vaudeville performance in Washington, S. J. Poll and Mrs. Poll, with a party, journeyed from New Haven, Conn., for the occasion and were prominent in boxes.

Plymouth B. Chase has a beautiful home for the exploitation of polite vaudeville, architecturally aristocratic in design and finished treatment from plans drawn by Bruce de Ribour, covering many ideas original with Mr. Chase. The auditorium is a handsome structure, richly adorned in the Louis XV. style, with crimson, ivory, and bronze, tastefully blended in the beautiful color scheme. The seating capacity is 1,884.

The opening bill was headed by Mabel Taliaferro and company in *The Return of Tori San*.

The Casino commenced the season last Monday, the opening bill being *Fourteen Boys in Blue*, a military novelty; *Vandey Girls*, women cartoonists; *Gates and Blake*, McDonald and Kenny, Wilson and Ritchie, and the best of photoplays. M. S. Knight, for two years manager of S. Galeski's Theatre in Richmond, has been appointed manager of the Galeski enterprises in this city, the Casino and the Imperial, now named the Garden, a vaudeville and picture house.

Manager William H. Rapley's plan at present is to open the National Theatre's season Sept. 23 with O. U. Bean's spectacular production, *An Astor Romance*.

The first attraction of the regular season at the Belasco will be Gertrude Hoffman, the last week in September. The entertainment is announced as a big revue. The Kinemacolor Company has decided not to bring the Durbar pictures to the Belasco for a month beginning Aug. 31, as was contemplated.

Richard Schayer, formerly dramatic editor of the Washington Herald, has been engaged to go in advance of Henry Savage's comedy, *The Million*.

Miner's "Americana" commenced the season at the Lyceum Theatre Aug. 26, presenting the musical burlesque, *The Yankee Doodle Girl*.

JOHN T. WARD.

NEWS OF BOSTON THEATRES.

Boston (Special).—Last week saw the opening of a few of the theatres and the welcome beginning of another season.

At the Majestic, where The Million began an extended engagement, Manager E. D. Smith had all the patronage he could care for. Taylor Holmes and Paul Ker are ex-

cellent and the farce bids fair to repeat its New York success.

May Robson reopened at the Park Theatre on Aug. 19, under management of L. E. Sire, in *A Night Out*, a revised version of *The Three Lights*, which was done at the Bijou Theatre, New York, last November. The present cast includes, beside Miss Robson, Paul Dickey, Jack Storey, Faye Cusick, Lotta Blake, Edith Conrad, Margaret Roland, John Rowe, C. C. Gwynne, Eddie Leaman, Lewis E. Parmenter, George Hall, E. Collins, and Louise Hand. Miss Robson continues this week, and on Monday next Rose Stahl in *Maggie Pepper* will follow her at the Park.

Monday of this week was made notable at the Tremont by the first production in America of *The Count of Luxembourg*, the new Frans Lehar comic opera. The producers are Klaw and Erlanger and the cast is headed by Frank Moulton, Ann Swinburne, and Fred Weston. The new piece will be reviewed in next week's MIRROR.

Over Night, the clever farce of matrimonial mix-ups which was seen at the Shubert last season, opened there again Monday for a return engagement.

The opening of the stock houses, the Castle Square with Green Stockings and the new St. James with The New York Idea, is noticed more at length on the stock company page.

Next Monday, Labor Day, will see the opening of *The Greyhound* at the Boston, *The Quaker Girl* at the Colonial, and *William Hodge* in *The Man from Home* at the Plymouth.

The Bijou has in preparation a revival of *The Man in the Moon*, the prize winning one-act play of last season.

Lillian Spencer, of the Maude Adams company, arrived in Boston from Europe recently on the *Bohemian*.

The Colonial, Majestic, and Plymouth theatres have applied for the construction of Van Rensselaer Place, which is used by those houses, into a full-sized public street.

FORREST LEARD.

ELKS' CARNIVAL CHIEF FEATURE.

TOLEDO, O. (Special).—The main feature here during the past week was the Elks' carnival. This outdoor amusement, which was conducted on several downtown streets in the heart of the city's business district, was patronized by over 120,000 people during the week, and will net the local Elks lodge anywhere from \$20,000 to \$30,000.

Billy was the opening attraction at the Lyceum Theatre. Al Phillips, an old-time stock favorite in Toledo, was seen in the leading role and was warmly greeted. The remaining members of the company were well cast. The chief closed the week at the Lyceum. The company was competent and the business fair. Thomas Shea and Uncle Tom's Cabin will be the attractions this week.

Sam Howe's *Love Makers* appeared at the Empire Theatre all week. The show was a good burlesque production and did fair business. The Star and Garter company is playing here this week.

BERT WOODS.

TO CONTINUE STOCK SEASON.

The Lion and the Mouse was the production by the Keith Stock company, Toledo, O., the past week, and despite the carnival the attraction did well. The members were well cast and an excellent performance was given. The *Easiest Way* is being given this week. Manager Pearlstein announces that the stock season will continue until the last Monday in September, when, on the first anniversary night, Keith's vaudeville will be resumed.

"A MAN ON HORSEBACK."

A Man on Horseback, by Booth Tarkington, was produced for the first time by James K. Hackett and his company at the Columbia Theatre, San Francisco, Cal., Aug. 19. According to reports it is a play likely to become popular. The plot hinges around a United States Senator, Richard Quarrier, who faces political disaster from the temperance workers on one hand and the liquor interests on the other. Complications are increased by the introduction of an old sweetheart of Quarrier's and his violent love-making affords material for the circulation of scandalous stories. Quarrier is a man of strong will, who rides down his enemies without mercy, hence the significance of the title. A Man on Horseback, Fraser Coulter, Charles Lane, Frank Burbeck, and Vera McFord were prominent in support of Mr. Hackett.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held in this office for two weeks longer, and then returned to the post-office.

WOMEN.

Appleton, Edna, Mrs. Chas. L. Adams, Edna Adams, Louise Ashton, Brandt, Sophie, Almee Berry, Mrs. Ralph Belmont, E. Brinton, Belle Baker, Ollie Buckley, Miss Barrows, Octavia Brookie, Castle, Helen.

Doucet, Eleanor, Mrs. Al. Des Rochers, Lillian Dix, Fay, Eva N., Arline Fredericks, Gilbert, Maude, Edna Griffen, May Guy, or.

Horton, Marie, Frances Harned, Mabel.

Kindly mention DRAMATIC MIRROR when you write advertisers.

Hazlet, Mrs. L. M. Holmes, Edith Harche, Frances Hemrich, Lillian Herbert, Elsie Hilton.

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MEN.

Arthur, John, Harry Anderson, Bennett, Walter, John Byrnes, Ralph Beals, Arthur Bradman, W. J. Benedict, Thurlow Bergen, Roger Barker, Frank Bertrand, W. Berthelet, Jules Barnheim, Walter Brower.

Clarke, Geo. Monroe, Harry Crandall, Donald Cameron, Hillard Campbell, Richard Clark, Jesse Cole, H. Francis Clark.

Bayton, Geo. A., James Doyle, John Drury, Howard L. Dorsey, George Dorman, Harry Dornier, Adrian D'Arcy, J. E. Deem, Harry Driscoll.

Elwin, John, Fowler, John C., Bin Finley, Geo. Fisher, Frank Francis.

Graham, Jos., Chas. Gordon, Billie Gaston.

Hallack, Bob, Frank Hartwell, Johnson, R. J. R. Johnson, Kimball, Frank, J. Kunhara.

Lennon, Percy, Ben Linn, Geo. Lyding, Harry Leland, Edward Lester, L. Lennox, Ralph Lewis.

Millard, Harry E., Eddie Miller, Otto Milligan, Wm. L. Malley, Harvey Monderan, Louis Mason, Lionel Monterill, D. MacKenzie, Jas. A. McGrath.

Newcomb, Bobbie, Potts, Homer, Rogers, Wilfred L., G. E. Robinson.

Sawyer, Harry C., Edward Roman, Freddie Santley, Grant Stewart, Wilson Steadman, G. J. Sutherland, Sol Solomon.

Thayer, Roy, Mr. Thomson, Edward Troutman, A. M. Thayer.

Villanueva, Juan, Willard, L. R., Fred Ward, Edwin Walter, Geo. H. Wiseman, John B. Whitman, Smith Wallace, W. C. Wable.

Young, Cyril, Jas. A. Young.

"BARBARAZA" PRODUCED.

J. Hartley Manners' new play, *Barbaraza*, was tried out Aug. 19 by the Alcazar Stock company at the Alcazar Theatre, San Francisco, Cal. It is said to be a work that defies classification, combining tragedy, comedy, melodrama, poetry, and even farce. The first-night audience appeared to be well satisfied with the production, although there were some obvious inconsistencies in the unfolding of the story.

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THE USHER

An awful thing happened to the Hon. Francis Neilson, who is a member of the British Parliament and the co-author of *The Butterfly on the Wheel*.

Mr. Neilson, therefore, is a person of distinction in more than one sense.

I always have maintained that it is easier to obtain an interview with the President of the United States than a New York theatrical manager. I know, for I have had experience with both. There is something about scenery and the stage that makes a man feel himself greater than any influence in politics.

At all events, the Hon. Francis Neilson, not knowing this, arrived on these shores with two manuscript plays, expecting a cordial welcome in the office of any manager he chose to enter.

Fancy his surprise to discover that he was up against an immovable body in the form of a freckle-faced office boy. Not being an irresistible force (except, perhaps, as a playwright) the Hon. Francis Neilson made his excuses to the imperturbable Cerberus of the front door, and retired to try his luck at another manager's headquarters.

It never dawned on the otherwise gifted Britisher that he was facing, not a theory, but a condition, until he had tried to see four other producing managers to offer them the rights of his plays, and one particularly intelligent office boy had said:

"Aw wot! G'long. Youse ain't no playwright. Dat won't work here."

Then he had a great light burst in upon him, and, with a sickening realization of his helplessness, he was about to resign himself to the inevitable.

"By Jove!" he commented, mentally; "it is easier to see King George than these American fellows. My word, I say! How do they get hold of new plays?"

He was debating whether to go back to London or rush on to Australia, when a lucky chance cast him into the company of an American newspaper man, who stands well with managers.

"Here!" said he, on hearing his story; "I'll fix that in the shake of a lamb's tail." He scribbled something on his card, and handed it to the Englishman.

"You present this to the tow-headed hooligan at the door. Watch him swoon away when he reads my name and sees your face. He'll run his legs off to accommodate you."

It all happened as predicted, and our British visitor to these hospitable shores, having satisfied Mr. Loeb's customs officer and overcome the antipathy of the office boy, was at last permitted to enter the holy of holies of a New York manager.

The chatty London *Pelican* tells this odd story of a play's adventures: "A theatrical manager," it says, "received a manuscript. Having considerable regard for the judgment of his wife in such matters he took the M.S. home. His house was burgled, and among the things taken was the play, the burglars evidently thinking

that as it was kept in a safe it was a document of some value. Detectives getting on the track of the burglars, the play, with other documents not easily convertible into cash, were deposited in a railway station cloak-room. As the parcel was not redeemed at the end of the year it was offered for sale in the usual way, with other miscellaneous property. The 'lot' was bought by a speculator, who, realising the value of the M.S., offered the play to a manager, who accepted it. The point now arises who is entitled to the fees which the play may ultimately produce, the author, the manager to whom the play was first sent, or he who acquired it by purchase?" Why shouldn't the burglars put in a claim?

No longer do the sandals of the desert patter along the dark corridors of the Century Theatre. The picturesque Arabs with their bronzed legs have all been shipped off to the unromantic Chicago in an unromantic train, to arouse the curiosity of the Westerners, and in a casual way form the background for *The Garden of Allah*. Of course, they are missed around the Century Theatre, for the Bedouins have been in a particularly affable mood since they came back this Fall from the desert. They brought with them a brilliant array of silk robes and fancy bags to demonstrate how far the money the Liebler company paid them would go in the old civilization.

A horde of Chinamen is expected in the Century Theatre in a few weeks to provide the new kind of setting. And next year there may be cowboys, if the prediction comes true that the coming rage will be for plays of the ranges.

CLERGYMAN BECOMES ACTOR.

PORTAGE, WIS. (Special).—Rev. William Frederick Phillips, rector of St. John's Episcopal Church, of Portage, has resigned his rectorship and signed with Jones and Crane, of Chicago, to take the part of Manson in *The Servant in the House*, the coming season.

In a recent interview Mr. Phillips said: "I feel as if I had made a mistake in the choice of professions, and I think I should have the courage to make the change to one I am more suited for. I leave the church with my faith as strong as ever, only I think I made a mistake in my calling as a clergyman. I only hope that I will not be censured too severely for this step. I take up the stage work with the highest ideals. My aim will ever be to elevate the stage. I feel fortunate in having this fine part, Manson, in such an uplifting drama as *The Servant in the House*. My desire ultimately is to play Shakespearean roles."

Mr. Phillips was curate at Burlington, Wis., in 1906-08; ordained deacon in July, 1908, at All Saints' Cathedral, Milwaukee, Wis.; graduated from Nashota House in May, 1908; ordained priest at All Saints' Cathedral, Milwaukee, Oct. 8, 1908; rector St. John's Church, Portage, Wis., 1908-12.

FRED F. GOSS.

BILLS ARE WELL BALANCED.

BROOKLYN, N. Y. (Special).—Eddie Foy and the seven little Foyes proved to be one of the best attractions offered at the beach theatres this season. The Foy family appeared at the New Brighton Theatre at the head of an exceptionally well balanced bill. Willa Holt Wakefield, Mae West, Leo Carrillo, and *The Apple of Paris* were the other offerings of prominence.

Manager Charles Breed in endeavoring to outdo the offerings of other theatres booked ten of the best attractions possible. The Romany Opera company was one of the most artistic offerings of that playhouse this season. Elizabeth Murray, late of Madame Sherry, was billed as headliner and pleased with her collections of dialect songs. Bonita and Lew Hearn, Melville and Higgins, and May Belle were all in the headline class.

At Henderson's Music Hall Nina Payne and company in *La Somnambule* clearly demonstrated their claim to headline honors. Marshal Montgomery, the Brooklyn ventriloquist; George Whiting and Sadie Burk, Conroy and Lemaire, all contributed their share of the amusement.

Tempest and Sunshine headed the bill at Morrison's Theatre, Rockaway Beach. Felix and Amelia Clare in a striking musical playlet, *In Search of a Past*, were easily entitled to second place. Little Lord Robert, Ward and Curran, with Snyder and Buckley, were among the other popular offerings.

J. LEWIS DRUG.

SANGER AND JORDAN HAVE IMPORTANT PLAYS.

James Montgomery has already one play, *Ready Money*, in London, and he will soon have another, *The Aviator*, before the English public. Sanger and Jordan have made arrangements for him with Greet and Englebach. They have also arranged for an English production by Cyril Maude of *The Fortune Hunter* and a German production of *The Lottery Man*. Walter C. Jordan points to these transactions as proof



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Sold at all restaurants and by jobbers.
W. E. LARAHAN & SON, Baltimore, Md.

of the increasing vogue of American plays in Europe.

Sanger and Jordan are sole American agents for the following new productions: *Ready Money* (H. H. France); *The Sunshine Girl* (Charles Frohman); *Tantalizing Tommy* (A. H. Woods); *Don't Cheer, Boys* (Cohan and Harris); *The Count of Luxembourg* (Klaw and Erlanger); *The Merry Countess* (Shuberts); *Our Wives* (Joseph M. Gaites); *Miss Princess* (John Cort); *The Man with Three Wives* (Shuberts); *The Brute* (Ray Comstock); *Eva* (Klaw and Erlanger); and *The Co-respondent* (W. A. Brady).

This firm are also agents for last season's successes, *The Quaker Girl* and *The Fascinating Widow*; *For Over the River*, *The Merry Widow*, *The Chocolate Soldier*, *A Fool There Was*, and *Madame Sherry*.

MORE KANSAS CITY THEATRES OPEN.

KANSAS CITY, MO. (Special).—The week of Aug. 18 marked the opening of four more of the Kansas City theatres, the new Garden, the Grand, Century, and Gayety falling into line. With the Gillias, Empress, and Globe already in operation this makes seven of Kansas City's eleven playhouses in full swing for the new season.

The big event, however, was the opening of the new Garden Theatre, another vaudeville house. The theatre is located at Thirtieth and McGee streets, which is rapidly becoming the new business section of the city. Architecturally the theatre is most unique, in fact quite unlike all other playhouses in the West at least. The interior departs radically from all accepted types, for aside from the proscenium opening and the usual rows of seats there is nothing to remind one of the inside of a theatre. The interior represents a rustic court surrounded by big high walls of neat red brick, ornamented with quaint windows, curtained and awninged in the most approved style.

There are charming little balconies trellised and arched with blossoming plants and vines, and high up over the second balcony two white pergolas covered by an artificial growth of green vines with pink and purple blossoms peeping from beneath the foliage. The dome is curved to represent the sky, with a few white clouds and small electric stars scattered here and there to heighten the effect. All inside partitions are of the plain red pressed brick, with railings of ornamental ironwork finished in a rusty green to give the out-of-door look that the other decorations convey to the mind. There is a main floor and two balconies. The theatre was designed by Carl Boller, a Kansas City architect, the interior scheme being suggested by E. P. Churchill, the manager of the house. The theatre is one of the new string of independent vaudeville houses and is associated with the Middle West Vaudeville Managers' Association. George F. Strots is president of the Garden Theatre Company, and assisting Mr. Churchill in the management are J. J. McLinden, general superintendent; H. D. Giffin, treasurer; Edw. Clemons, stage carpenter; Herbert Grissom, press representative; Lucien Denny, musical director, and Fred Spears, advertising agent. A capacity house was present for the opening, and a big bill of twelve acts pleased immensely. CeDora, who rides a motorcycle in a steel globe, was the sensation of the bill, while the Cowboy Minstrels and Adele McNeil were also favorites.

The Grand Theatre was opened for the new season Aug. 17, with George Damerel in *The Heartbreakers* to a capacity audience. The play has been seen here before, but found decided favor just the same. Mr. Damerel and Myrtle Vall, the new prima donna, both appeared to splendid advantage and received repeated encores. The supporting company was capable, while the production was attractively staged and costumed. *The Shepherd of the Hills* Aug. 25-31.

Sullivan and Considine's Big Road Show was the bill at the Empress Theatre Aug. 14-24, scoring heavily. The acts included the Eight Saxones, Mr. and Mrs. Perkins Fisher, Three Dixie Girls, Richard Wally, Uno Bradley, the Pathe Weekly, and the

Five Noses. Business was excellent as usual.

The Gillias Theatre is offering three shows daily, and the change from melodrama to vaudeville seems to be making a hit with Manager Brigham's patrons. The bill last week was Howard and Campbell, Beros and Williams, the Meade Girls, LeClaire and Thompson, and Frank F. Farrell and company, with the usual motion pictures.

The vaudeville bill at the Globe Theatre drew well, as usual, the bill containing turns by "Dare Devil" Arnesen, Slater and Finch, Lopes and Lopes, Williams and Culver, the Alexander Brothers, and Sadie Herow, all winning applause.

The Century Theatre opened its new season Aug. 17 to a crowded house that welcomed Zillah and her company with much enthusiasm. The show was a hit, and the special turns by the star were features of the performance much enjoyed. A big company of performers all found prompt favor. *Jardin de Paris* Girls Aug. 25-31.

The Gayety Theatre also began a new season Aug. 18, playing to good sized audiences nightly. Clark's Runaway Girls were the attraction and pleased immensely. Violet Rio, Carrie Bastedo, and the Burke Brothers were featured on the bill. The production was well staged and costumed.

The Shubert Theatre is announced to begin the new season Sept. 1 with *Within the Law* as the attraction. This is the new drama of metropolitan life that is creating such a sensation and Manager Earl Stewart expects it to be a big card as the opener at his house.

D. KERRY CAMPBELL.

COSSIP.

Francis J. Muldoon, formerly business agent of the Fulton Theatre, Brooklyn, N. Y., and now in the same capacity at Sea Breeze Island Park, has been engaged to manage the new Madison Theatre, Oneida, N. Y., which will open on Aug. 27, with *The Kiss Waltz*.

Louis Mann is holding open house at his beautiful home in Riverside Drive for rehearsals of *Elevating a Husband*. He says that more artistic results are to be secured in the drawing rooms than in the crowded rehearsal halls and stages of the theatrical district, and the company, after looking over the buffet dining room, agree with him. Mr. Mann's season will open on Labor Day in Newark.

Joe Whitehead has been signed for Casey Jones, with Ollie Mack, opening at the National Theatre, Chicago, Sept. 1. Charles Prior will manage this attraction.

Sam B. Wilson is now under the management of A. H. Woods.

J. Strickland, press agent, is now undergoing hospital treatment for tumor in the neck and expects to be out again soon.

Hoty's A Bunch of Keys has been leased from Gus Boltmer by Harry Lambert and C. H. Reno, who will play the new third wheel circuit. A new equipment has been provided and a chorus added. Billie Barlow will stage the production and be featured, opening at the Gayety Theatre, Hoboken, N. J., Sept. 2, with the Grand Opera House, Brooklyn, to follow.

Edwin Wilson, who had been engaged by Klaw and Erlanger for the title-role in *The Count of Luxembourg*, was taken ill with appendicitis on Aug. 13, and is now convalescent at the Alston Sanitarium in this city. George Leon Moore is playing the part.

Joseph King and Wynnefrde Norma Birtwell were married on Aug. 8 at Burlington, Vt.

Manager S. Z. Poll is building a magnificent Summer home at Milford, Conn., which will stand in the midst of an Italian garden copied from a famous villa.

William Tucker, several years manager for Mile. Daisie, is spending his vacation at his home, Fulton, N. Y., and managing the local Elks home during the Oswego County Fair.

Chris. Nauman, who has been in the employ of Manager Frank E. Henderson in Jersey City, N. J., for a number of years, will be on the road this season with Al H. Wilson.



WILLIAM FREDERICK PHILLIPS.

As Manson in "The Servant in the House." He Gave Up Ministry to Go on the Stage.



STOCK COMPANY NEWS



WHAT MAKES A GOOD STOCK PLAY?

"An interested reader" writes to THE MIRROR, asking that we name the best play in stock, which is about as easy as selecting the most beautiful woman on the stage. The present stock season, no more than preceding ones, answers the question, "What makes a good stock play?" But drawing conclusions from the plays that have met with the greatest success, some whys and wherefores may be suggested.

The question was put to Gerald F. Bacon, business-manager of Sanger and Jordan, and he replied by giving a long list of plays that remain prime favorites with stock audiences, conspicuous among them being *The Fortune Hunter*, *The Spendthrift*, *Mary Jane's Pa*, *The Barrier*, and *Brewster's Millions*; also musical comedies, such as *Forty-five Minutes from Broadway* and *Fifty Miles from Boston*. The list might be extended to include *Paid in Full*, *Billy*, and a hundred or more plays that are being successfully produced week after week, and, widely as they differ, the perennial favorites have one thing in common—their appeal is general.

A wise manager of a popular-priced stock house caters first to women—mothers and their daughters—and avoids a play dealing with a theme unsuitable for discussion before immature minds. For this reason *The Easiest Way*, despite the frequency with which it has been produced during recent months, is not an ideal stock play. The backbone of a stock audience is the following that acquires the habit of visiting the same playhouse week after week, trusting that the management will supply something to their liking. It is not an audience for a play calculated to shock the conservative, and *The Easiest Way* is such a play; no more is it an audience for a play that can be expected to interest only a limited class of theatregoers. Whoever heard of an Ibsen or a Bernard Shaw play becoming a stock favorite?

To continue the negatives, a work depending for its interest chiefly on the acting of one difficult character, to which no member of the average company is suited, as in the instance of *The Typhoon*, is not well adapted to this purpose, and the record of *The Typhoon* during the past season is a case in point. The sensation attached to the production has attracted audiences in some cases, but it has not made popularity.

Bar, then, the questionable, or the too unusual theme; also a work requiring an actor of distinctive gifts, and it appears that the common quality of most successful plays in stock, whether drama or comedy, is a direct, generally simple appeal to ordinary minds. The life of a play peculiarly suited to stock often is surprisingly long; *Mary Jane's Pa*, for example, also *When Knighthood Was in Flower*, that up to the present time has netted approximately \$75,000, and antiquated plays that they are, their day has not yet passed. Neither of these deserves even a place among the best plays, but the best plays in stock are not always the best stock plays.

THE STOCK MAN.

MARLOWE PLAYERS OPEN.

The Marlowe Players inaugurated their first season at the New Marlowe Theatre, Chicago, on Monday night in *The Climbers*. The playhouse has been completely renovated, repainted, and redecorated, and is one of the prettiest houses in the city at present. The company embraces the names of many distinguished players, including Louise Randolph, who is responsible for the formation of the company. She is to appear as leading woman in all the plays, and Ian MacLaren, the English actor, is to be the leading man. Both were accorded a hearty welcome. The other members of the cast are W. L. Thorne, Josephine Robinson, Arthur Cosart, Ethel Wright, Robert Brennan, Arthur Buchanan, Marguerite Van Sickle, Frances Dean, Katherine Webb, Agnes Dorante, Isabelle Gunn, Charles Mather, and Richard Morgan. Frederic Sullivan is the stage director. *Mary Jane's Pa* will be the bill next week. Miss Randolph, in a speech, announced that later in the season a series of plays will be given under the direction of the Drama League, and a competition will be opened about the holidays, for a series of plays by younger American dramatists. At the close of the season at the Marlowe Theatre



NEW ST. JAMES THEATRE, BOSTON

To Be Opened Aug. 30, by a High-class Stock Company

the company will go on tour, presenting a repertoire of new plays, which are to be done here this season. Cleveland, Detroit, Buffalo, Philadelphia, and New York will be visited.

"THE BARRIER" WELL PLAYED.

The Barrow-Winninger Players, at the Oliver Theatre, Lincoln, Neb., Aug. 12-17, gave one of the finest productions of the current stock season. *The Barrier* was the play, and Mr. Howard as John Gale gave the most impressive performance of his Lincoln engagement. Miss Grassier as Nedra met the varying shades of the character with ease and grace, and in her emotional scenes did excellent work. Mr. Winninger gave a fine characterization of No Creek Lee.

The Players will close their eighteen weeks of stock at the Oliver Theatre Aug. 30. They will go to the Columbia Theatre, Milwaukee, Wis., opening in *The Man of the Hour*.

OPENING FOR STOCK COMPANY.

The Clara Turner Stock company, at the Villamont Theatre, Williamsport, Pa., has closed, owing to the necessity of several of the leading players leaving to fill Winter engagements, and Manager W. H. Amer is anxious to secure another stock company for the balance of the season.

DOMINION PLAYERS LEAVE OTTAWA.

Members of the Dominion Stock company at the Dominion Theatre, Ottawa, Ont., were given enthusiastic receptions during the closing week of their engagement, Aug. 12-17. Florence Rittenhouse and the Misses Leatina were particular favorites with Ottawa audiences. The Colonial Stock company will open at the Colonial Theatre Sept. 2.

HARVEY COMPANIES ON ROAD.

Both the Northern and Southern Harvey Stock companies have been in rehearsal at Moline, Ill., for the past two weeks, and in getting the companies ready for the road and at the same time playing two bills a week in stock. Manager Harvey D. Orr has had his hands full. The Southern company is under the management of H. H. Budde and opened Aug. 19 at Fayette, Mo. The company will play some fair dates in Missouri and Iowa and then play the Dakota territory. The roster is as follows: H. H. Budde, manager; Hazel Wyde, Harry Joyner, Frank Merahan, Pearl Lighthawk, Ervina Harlan, Earl Lighthawk, Nellie Kemp-ton, Saucy Merahan, Percy Hall, Jack Robinson, Homer Lundgren, and Goldie Lighthawk.

The Northern company closed a run of twenty weeks at Moline, Ill., last Saturday. Its success was so great that it has already been engaged to play for the next Summer season, starting in May. This company opened a road season at Brooklyn, La., Aug. 26. It will play fair dates in Iowa and Illinois. The roster of the com-

pany follows: Harvey D. Orr, manager; Helen Amelia Ried, L. M. Musser, Austin Goets, Mae Bernard, Walter Orr, Pierre Watkin, T. I. Fall, Fae Duffy, T. C. Wilcox, Harold Orr, Adele Hamilton, Christie Watkin, Morgan McDaniel, and Nellie Grisham. The companies will play a repertoire of late royalty plays and carry special scenery for every play used.

HAWLEY COMPANY ENDS SEASON.

The James Hawley Stock company closed its season at the Opera House, Colorado Springs, Colo., Aug. 19-24. In *The Time, the Place, and the Girl*, Irene Shirley, leading woman of the company, will join the Jack Rosleigh Winter Stock company at Oklahoma City, and Guy Usher, director of the company, expects to be with Nat Goodwin for the Winter season.

STOCK PRODUCTIONS IN PITTSFIELD.

The Empire Stock company, Pittsfield, Mass., gave an excellent performance of *The Woman in the Case*, Aug. 19-24, with Frank Fielder, Francis Herbin, Thomas Walsh, Thomas Fisher, Cecil Kirk, Gene La Rue, Phyllis Gilmore, Anne Hollinger, Hope Maxwell, and Miss Harbour. Severin De Dey was out of the cast last week, taking a much needed rest.

The William Park Stock company, at the Colonial Theatre, gave a satisfactory production of *The Taming of the Shrew*, Aug. 12-17, with an excellent cast.

MAKE NEW RECORD.

The Winifred St. Claire Stock company closed their week's engagement Aug. 19 at the Clifford Theatre, Urbana, O., and broke the repertoire record for that house. The bills played were *An American Girl*, *Iena Rivers*, *Way Down South*, *Power of Wealth*, *The One He Loved*, *Alaska Lou*, *The Call of Her Mate*.

STOCK FOR HARLEM OPERA HOUSE.

Vaudeville will give place to stock at B. F. Keith's Harlem Opera House Monday, Sept. 2, when a permanent stock company will be installed there. Warda Howard will be leading woman and George Soule Spencer the leading man. *Nobody's Widow*, the first production, will be followed by *The Virginian*, *A Woman's Way*, *Atlas*, *Jimmy Valentine*, *Wildfire*, *The Great Divide*, *The Fortune Hunter*, and other well-known plays.

MAKE RECORD AT CHILlicothe.

The Mae La Porte Stock company established a new record at Chillicothe, O., this year, when all the seats for the first performance were sold on Saturday before the opening. This makes Mae La Porte's fifth year playing the Chillicothe Fair dates. At Washington Court House, O., last week the company played to the largest audience in the history of the house. The complete roster is as follows: Del Sherrard, James

MacLugh, Frank H. Cox, Harry Bothwell, Joe McKarow, Dave Heliman, Earl Bothwell, Sam Egan, Sam La Porte, Addie Caldwell, Willa Turner, Jesse Gildersleefer, and Miss La Porte. Eight more weeks of fair dates will be played in Ohio.

NEW BOSTON PLAYHOUSE.

BOSTON, Mass. (Special).—The St. James Theatre, Boston's new stock house, which opens to the public on Friday, when the St. James Theatre company presents Langdon Mitchell's comedy, *The New York Idea*, is undoubtedly one of the most modern in equipment and most beautiful playhouses which the Hub now possesses.

The house was designed by the well-known architects, Peabody and Stearns. It is remarkable for its broad foyer and lobby, its spacious stairways, and roomy, comfortable seats. The interior is simple but most attractive, the walls being in a light buff and the only decorations being in a dull gold. There are 1,800 seats and there is but one balcony. The entire house is unusually spacious.

It is further remarkable for being the only theatre in Boston which is entirely detached from any other building. Its location in the fast-growing Back Bay place is in the midst of the district which some think is destined to be the Forty-second Street of Boston.

Among its near neighbors are the Boston Opera House, Symphony Hall, the New England Conservatory, and Mrs. Jack Gardner's Italian palace. The owner and builder is M. H. Gulesian, who will retain the active management, with W. H. Gregory as producing director. The company is distinctly notable. Katherine Gray is to be the leading woman, Robert F. Haines the leading man, and others in the company will be Ethel Gray Terry, Theodore Friedman, Lester Hawley, and Kate Ryan. The opening bill is to be *The New York Idea*, and other plays to be produced soon are *Don Quixote*, *The Great Divide*, and *The Dawn of a Tomorrow*.

"LOVE'S LOTTERY" THE ATTRACTION.

The Manhattan Opera company in *Love's Lottery* 19-24 played to capacity at Boston's Theatre, Elmira, N. Y. Sarah Edwards scored a big hit, and others who did excellent work were Arthur Hall, Arthur Burckler, Francis Lick, Mae Morris, Maudie Foster, Raymond Crane, George Loring, Charles Fletcher, Lillian Adams, Mabel Fairfax, Ada Ripel, Nell Williams, Fred Emerson, Fred Lema, and Arthur Widdison.

ROSELEIGH FORMS COMPANY.

OKLAHOMA CITY, OKLA. (Special).—Jack Rosleigh, formerly leading man with North Brothers Stock company, is forming a company of his own in Oklahoma City and will open in *Checkers* at the Lyric Theatre on Labor Day. Manager Rosleigh plans to have some of the best players available for the coming season. Velma Whitman, formerly leading woman in the same company, and Mr. Rosleigh will play leads. Others in the cast are Irene Shirley, Kate Ryan, Alice Mason, Charles Clark, Russell Smith, Will H. Peters, L. C. Shawway, Joe C. Berry, and J. M. Castle. W. J. Jones, formerly of St. Louis, has been engaged to stage director. C. Adams, scenic artist, has signed a contract with Manager Rosleigh. The orchestra will be conducted by Francis J. Wouke, Jr.

FRANK S. GOLDSTAND.

COMPANY OPENS IN NEW ORLEANS.

The Peruch-Gypson Stock company opened an indefinite engagement at the Lyric Theatre, New Orleans, La., Aug. 19. When *Knighthood Was in Flower* was the initial offering. The roster of the company is as follows: C. D. Peruch, stage manager and comedian; Jack Rosleigh, leading man; Owen Coll, heavy man; Henry Wilson, comedian; Harry C. Arnold, and Edwin Clark, character men; Gene Lewis, juvenile man; Stanley Robinson and Ben Peruch, general business; Mabel Gypson, subplots and ingenue leads; Dorothy Marks, emotional leads; Alice Delane, heavy woman; Charlotte M. Stanley, character woman, and Emma Scott, general business.

LOUISE CARTER WELL LIKED.

SPRINGFIELD, Mass. (Special).—The Pull Stock company's new leading woman, Louise Carter, made a very favorable impression in her debut in *Thais*, and the novel production for stock drew large audiences. Miss Jimmy Valentine, the first time seen in Springfield at any price, was the bill Aug. 19-24, and very large audiences were the rule. Carl Erickson played the title role. Miss Carter appeared as Rose Lane with effective art, and Winifred Lyall and Lester Cordova scored especially. Lela Davis and Maude Atherton gave capital

character bits, and E. J. Blunkall and Tom Williams did their usual sterling work. Little Kathleen Quinn made a captivating Kitty. Giulia Socola, the new stage director, appeared under another name as "Hilkey" Davis and scored heavily. Salomy Jane is the bill Aug. 26-31.

EDWIN DWIGHT.

STOCK CLOSES IN BUFFALO.

The stock company at the Star Theatre, Buffalo, N. Y., containing such well-known players as Norman Hackett, Harriet Worthington, Dodson Mitchell, Hugh Dilman, and Isabel O'Madigan, closed its season of nine weeks Aug. 17 with Paid in Full. So successful was the engagement that an extra week was played, with the theatre filled to its capacity at each performance.

READY FOR STOCK IN BROOKLYN.

BROOKLYN, N. Y. (Special).—When the stock season opens in Brooklyn on Saturday evening, Aug. 31, many of the old favorites will be found missing. The sale of the Percy G. Williams's theatres to B. F. Keith has added one more stock company to the list. The Greenpoint Theatre, formerly offering vaudeville, will retain a permanent stock company during the entire season.

The Crescent Players will be seen in A Woman's Way. Mabel Montgomery, the new leading woman, Kate Blanche, and William Evans will make their first appearance at the Crescent Theatre. George Allison, Mr. Briggs, Joseph Egerton, Charles Schofield, and Isadore Martin are among the old favorites who have been retained by the management.

At the Gotham Theatre Mae Desmond will assume all leading feminine roles, and Alfred Swenson makes his appearance as leading man. James Kyrie MacCurdy, Kate Woods Fluke, and Frank Fleider have been retained from last year's company. The company will open in The Thief, under the direction of Raymond Capp, the new director.

At the Greenpoint Robert Gleckler will be seen in the leading male roles with an entirely new company of players.

The Phillips Lyceum will open on Saturday evening, Aug. 31, with The Cutest Girl in Town. With one or two exceptions, the popular players of last season have been retained.

J. LEROY DAUG.

PAYTON STOCK RETURNS.

NEWARK, N. J. (Special).—After enjoying a month's much needed vacation, the Payton Stock company resumed their work at the Orpheum Aug. 19, most of the members of last season's organization having been retained. The Masqueraders was admirably presented. Clifford Stork as Remon was excellent. His work was highly appreciated, and resulted in several curtain calls. Mabel Brownell (now Mrs. Stork) as Dulcie, first the barnmaid and later the wife, happily combined in her performance the blitheness of a sprightly comedienne and serious accents of an emotional actress. Joseph W. Girard impersonated Skene in a most commendable manner. Harry B. Roche as Montague was excellent, and the same may be said of Edmond Soraghan as Copeland and Sir Willis. It was a pleasure to welcome charming little Mabel Estelle, who played Lady Shalford, also Mary Cunard as Helen Laronde, Lillian Stewart as Lady Clarice, and Grace Fox as Lady Crandover. Others in the cast were Bobby Livingston, Eugene Gray, B. E. Brown, Charles Sloane, William Smith, S. L. Fried, and Lee Sterrett. Madame X Aug. 26-31.

Manager Baingers's Opera company presented Piff Paff Pout at the Olympic Park Aug. 19-25. The production was splendidly given to crowded houses. The principal members of the cast were Roger Gray, David Andrada, Harry Hermens, William Morton, Stella Tracy, and Lucile Saunders. The chorus, as usual, was excellent.

Owing to rain the performance to have been given by the Mansfield company in Electric Park Aug. 19 was postponed. The double bill, A Happy Pair and The Open Gate, was presented the balance of the week. Margaret Keane scored in both pieces. The Russian Honeymoon will be presented the week of the 26th, and the performance will be for the benefit of Robert A. Mansfield and his associates in the company.

GEORGE S. APPLIGATE.

MORRIE AND DREW TO LAUNCH COMPANY.

Lionel Morrie, in conjunction with Carroll Drew, will open a first-class permanent stock in an Eastern city on or about Sept. 16 or 23, the date and location to be given later. Last season Mr. Morrie had the direction of the stock company at the Lyceum Theatre, Cincinnati, O., as well as the Lionel Morrie Players, at Akron, O. Previous to this Mr. Morrie was for three seasons at Clinton, Ia., at which place Carroll Drew was the principal comedian. This season, as heretofore, Messrs. Morrie and Drew will produce only the better class of royalty plays, an effort being made to have each production correct in every detail.

SARAH TRUAX AS PAULA.

PITTSBURGH, Pa. (Special).—By special engagement Sarah Truax, assisted by the Harry Davis Stock Players, presented The Second Mrs. Tanqueray at the Grand Theatre the past week to overflowing houses. Miss Truax in the role of Paula, was all that could be desired, and she was given a cordial welcome. Corliss Giles was admirable as Aubrey Tanqueray, and Katherine

Stanton made a pleasing Eileen. Dennis Harris did some good work in the role of Cayley Drummie. Leslie Austen, Wendolyn Piers, Loretta Wells, and the other members of the company were well cast. Credit is due Director Frederick Eamilton for the elaborate stage settings. The plays underlined are Arizona, Seven Days, The Boys of Company B, Pinero's Amazons, Under Two Flags, The Love Route, and others.

The players are again at the Duquesne, where they inaugurated the Winter season Aug. 26 with The Charity Ball as the offering, with Mary Hall, the popular leading woman. This makes Miss Hall's third consecutive season in stock with the Davis Players. Corliss Giles, who was engaged for the Summer will also be retained to play opposite Miss Hall. He has made a very favorable impression during his engagement here.

DAVID J. FACKINER.

"PEACEFUL VALLEY" IN WASHINGTON.

WASHINGTON, D. C. (Special).—At the Columbia Theatre last week the Columbia Players were seen in a notably proficient presentation of Peaceful Valley. Edwin H. Robbins gave an excellent performance of the homespun Hosea Howe. Frances Nelson was most attractive and natural as the wealthy young heiress, Virgie Rand, who journeys to a quiet country village to find the man whom she can love. Stanley James, John Kline, Godfrey Matthews, Marie Dronah, Carrie Thatcher, Arthur Ritchie, Laura Oakman, and John Arthur were excellent in character types. Edwin H. Curtis added another to his many successful stage directing achievements. This week, The Wolf.

The Poli Players' offering at Poli's last week was A Gentleman from Mississippi, which was creditably presented. Louis Haines as Senator-elect Langdon and H. H. Van Buren as Bud Haines were admirable in their respective characters. Isetta Jewell, Mark Kent, William Walcott, J. Hammond Dalley, Louise Kent, and Margaret Lee in a large cast distinguished themselves by excellent work. This week the musical play, Little Johnnie Jones.

JOHN T. WARDE.

"GIRL FROM BRIGHTON" SATURDAY.

Owing to necessary changes in The Girl from Brighton, the first performance at the Academy of Music, announced for Aug. 24, was postponed to Aug. 31. Tickets issued for the 24th will be valid on the later date.

LINDSAY MORISON BANKRUPT.

BOSTON, MASS. (Special).—Lindsay Morison, well known in Boston as a manager of stock companies, last week filed a voluntary petition of bankruptcy. It was under Mr. Morison's management and with his company that Nance O'Neil has just completed what seemed to be a very successful engagement of five weeks at the Majestic. Liabilities are given as \$6,347.39 and assets as \$125. Unsecured liabilities amount to \$5,497. Mr. Morison's career as a stock actor has been extensive, and for several seasons he has been manager of a company in Lynn, with Summer seasons in Boston.

John Craig began his fifth season at the Castle Square Monday night with an interesting production of Green Stockings, Margaret Anglin's recent vehicle. Both Mr. Craig and Mary Young were in the cast, and the enthusiasm of the season was marked by the enthusiasm and friendly interest which Boston has always shown for Mr. Craig. The house has been handsomely redecorated during the Summer. In the place of William Parke, who resigned the stage directorship at the Castle Square to go to Pittsfield, Mr. Craig has installed George Henry Trader, who was last seen in Boston as the Dog in Chanticleer, and who was the stage-manager of that production. Previously he was with Mrs. Fiske and E. H. Sothern. The company this season will include, besides John Craig and Mary Young, Donald Meek, Walter Walker, Carney Christie, Al. Roberts, Albert Hickey, Laurett Browne, Florence Shirley, Mabel Colcord, Madeleine Moore, Henriette McDannel, and Sylvia Bladen. The play next week is to be The Fortune Hunter.

The St. James, Boston's new theatre, will open for the first time Friday night of this week, with the St. James Stock company in The New York Idea.

FORREST IZARD.

STOCK COMPANIES IN NEW YORK CITY.

After a vacation at her home in St. Cloud, Minn., Eda Von Luke returned, last week, to lead the Corse-Payton Stock company at the West End Theatre and playing The Girl in The Girl of the Golden West she was enthusiastically received at every performance. Audiences were unfailingly large and the production, under the direction of William A. Mortimer, proved to be distinctly popular. Miss Von Luke added one more to her long list of personal successes, the Jack Rance of Eugene Frazer was a virile piece of acting, and Claude Payton made a satisfactory Ramerrez. Among others who contributed materially to the production were Charlotte Wade Daniel, J. W. Richard, Arthur Jarrett, H. E. Hampshire, Robert Robinson, Joseph Bradley and Harry Mack. This week in The Bishop's Carriage.

Merely Mary Ann was well handled by Cecil Spooner and other members of her stock company at the Metropolitan Theatre, last week. The appealing character of Mary Ann, humorous and mildly pathetic by turns, found a sympathetic interpreter in Miss Spooner, who gave a performance of exceptional merit. Rowden Hall, while not particularly at home in the part of the

young German composer, succeeded in pleasing his admirers, and Harold Lang, in the role of Rev. Samuel Smudge, played with the sincerity that always marks his work. The acting of Frederick Clayton profited by more restraint than he customarily shows. Retta Villers scored in the comedy role of Mrs. Leadbatter, whereas Hal Clarendon, James J. Flanagan, Mica Scott and other members of the company were satisfactory. This week The Hypocrites.

Much as Irene Timmons was missed from the Prospect Theatre Stock company cast, last week, The Devil was given a meritorious production under the consistently able stage direction of Cecil Owen. He has exceptionally good material to work with and an artistic finish, not often found in stock, marked this, as it has previous productions. To Paul McAllister fell the task of making the Devil a reasonable stage figure and with effective skill he indicated the sinister fascination of the character. Harmon MacGregor gave a capital performance as Frans Walstedt, as did Brandon Evans in the role of Josef Kraus. Lillian Niederauer made a satisfactory Meta, John J. Owens was excellent as Otto and the remaining parts were well filled by Elbert Benson, Florence Carrette and Beatrice Worth. This week The Climax.

The Manhattan Opera House stock company presented Madame X last week and this week is offering Mrs. Wiggs of the Cabbage Patch.

ACTIVITIES IN JERSEY CITY.

JERSEY CITY, N. J. (Special).—The Rosary was put on by the Hudson Players at the Hudson Theatre, Union Hill, Aug. 19-25, to capacity at every performance. Gertrude Dallas and other members of the clever company appeared to excellent advantage. A special engagement was Frank Monroe, who played the part of Father Kelly. The Third Degree is the current attraction.

The Orpheum Theatre Stock company, of Jersey City, commences its season Sept. 2 in The Liars.

The Academy of Music, Jersey City, after three seasons of pictures, now houses a stock company that opened Aug. 26 in A Wife's Secret. How Baxter Butted in will follow.

Two of the airmen here have found stock a most potent attraction. At the Bergen Airdome Aug. 19-21 the Manhattan Stock put on The Fatal Wedding to large and very appreciative audiences. Claudia Lucas and Billie Melbourne divided the honors. Raymond Whitaker and the Clinton Players appeared in The Sign of the Four Aug. 22-24 and gave the best of satisfaction. The House of Too Much Trouble 26-28.

WALTER C. SMITH.

MAUDE FEALY SEEN AT HER BEST.

DENVER, COLO. (Special).—The Fealy-Durkin company at Lakeside again scored Aug. 18-24 when they presented The Eastest Way. Maude Fealy has never been seen to better advantage. Anne Sutherland did well as Effie Sinclair. Lynn Pratt had his best role of the season, albeit, a very unpleasant one. This play proved such a drawing card that an extra matinee was given to accommodate the many who desired to see it. Paid in Full this week.

At Elitch's Gardens Helen Ware was excellent in the title-role of Mother. Bruce MacRae did well in a small role, and Geoffrey Stein handled the part of the erring brother to perfection. Walter Edwards was good as the family lawyer. The Awakening of Helena Ritchie is the current attraction.

GRANVILLE F. STUBBS.

STOCK NOTES.

Priscilla Knowles, after her long and strenuous season with the Academy of Music Stock company, New York, is spending most of her vacation in the surf at Atlantic City, according to letters received by her friends. It is understood that Miss Knowles will head a stock company in New York this season.

Grace Huff, who began her second season as leading woman of the American Theatre Stock company, Philadelphia, on the 26th, received a remarkable ovation when she made her first entrance as Merely Mary Ann. Miss Huff appears to be one of the most popular leading women that the Quaker City has ever had.

Gertrude Maitland, who last season was with the Metropolitan Stock company, New York, has signed with the Broad Street Theatre Stock, of Trenton, N. J., opening Sept. 2 in The Lion and the Mouse.

William H. Barwald has been engaged as stage director for the Colonial Theatre Stock company, Ottawa, Can. The season will open Sept. 2. Mr. Barwald has just finished a special engagement in motion pictures.

The Bonstelle Stock company closed a successful engagement of nine weeks at the Garrick Theatre, Detroit, Mich., Aug. 19-24 in Magda. The excellent productions given by this company were attended by large audiences.

The marriage engagement of William King, a well-known manager, and Claire Starr, the popular leading lady of the Columbia Stock company at Oakland, Cal., has been announced. The wedding will take place in a couple of months at the home of Miss Starr's parents.

The Oscar Cook Stock company played to good business at Powers Theatre, Decatur, Ill., Aug. 18-24. The Jack Bessey Stock company opened a brief engagement Aug. 26.

Rupert Hughes's Two Women, in which Mrs. Leslie Carter starred, is among the recent stock releases.

The Bentley Grand Stock company at Long Beach, Cal., presented Leslie T. Peacock's comedy, Mr. Plato, last week. The author was there for the first production and hopes to arrange for the presentation of the play in New York.

The Doyle Stock company at Frankfort, Ind., played to capacity houses 12-17. These plays were presented: Alice of Old Vincennes, My Wife's Gone to the Country, Parish Priest, Everybody's Doin' It, Napso, The Country Girl.

Myrtle Vane, who has been with the James P. Lee Musical Comedy company, has announced her retirement from the stage.

The Albert Taylor Stock company is still playing to large audiences at the Airdome, El Paso, Tex. Our Attorney, Is Marriage a Failure? The Bachelor's Romance, The Heir to the Hoohrah, and The Game were among recent offerings. After a brief engagement under canvas the James P. Lee Musical Comedy company left El Paso Aug. 15 for the West.

The Hartman-Wallace Stock company, under the management of D. L. Hartman, will open a season at the American Theatre, East Liverpool, O., Aug. 22. Raffles will be the first attraction.

Lyman Osborn closed with the Empire Stock company, Pittsfield, Mass., Aug. 17, to join the Farnum Brothers in The Little Rebel. Thomas Faber has joined the Empire company.

Frank Fleider closed with the Empire Theatre Stock company, Pittsfield, Mass., Aug. 24, and opens with B. F. Keith's Gotham Theatre Stock company, Brooklyn, N. Y., Aug. 30, in The Thief.

The Jack Bessey Stock company will be the opening attraction at Elks Theatre, Taylorville, Ill., Sept. 2-7.

Bijou Washburn made her first appearance with the Rollo Lloyd Players in New Bedford, Mass., 19, playing in Cameo Kirby.

Wright Huntington, who has been the guest of Manager J. Fred Miller and wife at their Summer home in Tiverton, R. I., gave a luncheon in their honor 16. Among the guests was THE MINNION correspondent, W. F. Gee. Mr. Huntington has been engaged to direct the new stock company opening at the Orpheum Theatre, Jersey City, Labor Day. Mrs. Huntington (Louise Gerard) has been engaged for the same company.

It is reported that Marjorie Rambeau, now playing in stock in Salt Lake City, U., will journey to London especially to see a performance of Everywoman, preparing to play the title-role in one of the Henry W. Savage productions. The trip will be made in October.

The Earle Stock company played a three days' engagement in Music Ind. 19-21. These plays were given: The World and a Woman, Harriers Burned Away, One Girl in a Thousand, and The Love Route.

Felice was the offering of the Whalom Opera company at the Whalom Park Opera House, Fitchburg, Mass., 19. Edwin Stanley joined the company last week, appearing as Francois. Joe Monahan, who has been stage director, left 17 to join The Pink Lady company.

Charles Mackay and Lillian Kemble (Mrs. Mackay) are spending a vacation at their Summer home in Vermont, after their season's work with the Orpheum Players in Montreal.

The Hathaway Stock company, at Hathaway's Theatre, New Bedford, Mass., is developing a large following. Last week's offering, Cameo Kirby, proved to be a particularly popular attraction. This week, The Typhoon.

The Poli Stock company, at Jacques Theatre, Waterbury, Conn., played The Thief to large audiences 19-24.

Lydia Knott, who has been with the Orpheum Players in Montreal during the past season, has signed with the Harlem Opera House Stock company, to open Sept. 2.

Mr. and Mrs. George Allison (Gertrude Rivers) have returned from their Summer home in Duxbury, Mass., for the opening of their fourth season at the Crescent Theatre, Brooklyn.

Emily Smiley, supported by the Stanford Players, broke a ten years' record for big business at Blaker's Theatre, Wildwood, N. J., in The Third Degree. Miss Smiley scored a big hit in the part, as she did with the same company in Elmira, N. Y., during the past season. Estrella Leon and Julia O'Connor have replaced Virginia Hennings and Anna C. Turner, respectively, with the Stanford Players.

Norma Winslow has been engaged to play leads with the stock company at the Richmond Theatre, Stapleton, S. I., for the coming season.

Norman Hackett, who has been leading man of the stock company at the Star Theatre, Buffalo, N. Y., has gone to his home in Detroit, Mich., for a month's rest. About Oct. 1 he will resume his starring tour in his last season's success, Satan Sanderson.

Florence Webber, of Indianapolis, Ind., who appeared with such success in the stock production of The Climax at the Shubert Murat Theatre, and who has been spending the Summer with her parents in Indianapolis, is rehearsing for the leading role in Naughty Marietta, in which she appeared last season.

Victor Brown, who has been playing leads with the Poli Stock company at Scranton, Pa., left Aug. 26 to join the College Theatre company, Chicago, Ill.

AMONG THE PUBLICITY MEN

The record for newspaper space last week, and probably one of the best of the season, was the transportation of The Merry Countess to the Vanderbilt ball on Friday evening. But the credit for that did not go to the Shubert press department. It lay in the idea of Mr. and Mrs. Cornelius Vanderbilt, who concluded on the opening night that they would like this opera as a novelty for their ball on Friday evening, and they made a cash offer of \$5,000 and a special train. It took the Shuberts all of one act to decide that they could spare the opera from the Casino one evening for the sake of the publicity. Then the newspapers did the rest, giving much valuable space on Wednesday morning to the telling of how an entire company would be transported to Newport. These stories, appearing with extremely favorable reviews, must have made an impression. Then there was more mention of The Merry Countess in the papers of Saturday morning, with their description of the millionaires' ball. The opera was practically compressed into one act. The Shuberts probably made nothing financially out of the transaction, but they ought to be thankful for the advertisement.

The next best space getter of the week was Olympic night at the Globe Theatre. This had been planned for some time in advance, and from the time that Fred Schader, of the Werba and Luescher office, conceived the idea, every mention of entertainment for the American team included a notice that the boys would be entertained at a performance of The Rose Maid. Consequently, when Olympic night did actually come on Friday there were full accounts of doings at the Globe Theatre. Between acts motion pictures of the Stockholm games were shown, and special verses were interpolated for the athletes. Patrick McDonald, traffic cop, was induced to come back of the curtain, and he was rushed down to the footlights by chorus girls to be presented with a loving cup.

Publicity experts in the Werba and Luescher offices have prepared a clever bill which bears the likeness of a well-known laugh producer in prison stripes. Above it is the line, "5000 reward," and below it is this: "Description—Chicago brunette with hair cropped close; age 42 years, and every minute a laugh; height, 68 inches, and every inch a comedian; family, a wife and 8 laughing Foy kids; special marks, a smile that won't come off, an eye that fascinates, and a style that no man can imitate. Last seen, six months at Globe Theatre, New York. N. B.—The above is an excellent likeness of Eddie Foy, who made a daring escape from the Globe Theatre and secured \$25,000 from the undersigned managers for a contract to tour in the smashing musical comedy success, Over the River. He can be located at ————." (Signed) Werba and Luescher.

The reader begins to lose interest about the time he reaches those press agent figures, "six months," but otherwise the idea is good.

By adroit maneuvering, William Raymond still persuaded the editor of the New York Globe to hold a roll call of Hanky Panky audiences. The object was to settle the mooted question whether Summer theatre audiences on Broadway are composed mostly of visitors from out of town, or New Yorkers. At the Wednesday matinee 1,304 slips were collected, of which 816 were signed by New Yorkers. This showed 58 per cent. to be native support. Of the 1,800 slips handed in at the night performance, 1,172 were signed by New Yorkers, giving a percentage of 65 per cent. All these figures appeared in the Globe of Thursday evening with a half column story. W. R. Still confessed that he was surprised, not at the display, but at the number of New Yorkers.

A few days ago the same Mr. Still found time to look over the material gathered by Orestes Ulysses Bean for An Astee Romance. And among the pictures of the ancient Indians, he found a picture of two queer-looking gentlemen in an altercation, one of them shutting off the other's wind. "There are Lew and Joe, as sure as you live," said Mr. Still. "I want that picture. I luff you, Mike." He got it for a loan, and had two copies struck off for framing. He presented these duly to Lew Fields and Joe Weber.

A limited amount of publicity was secured for the Liebler Company when they ran two special trains on Friday from New York to Chicago for five companies and their equipment. W. W. Aulick grew enthusiastic over permission of the Lehigh Valley Railroad to attach an electric sign, "Garden of Allah Special," and he described this as a sign a thousand miles long. The big railroad movement drew some publicity that had not been expected, for motion picture men were there when the trains were made up, to photograph the animals, two by two. Several of the regular actors were also asked to walk up and down a few times before the machine, and they obliged the picture man. It is said that the films will appear in one of the records of weekly events.

Lawrence Anhalt has been lured away from the Shuberts to conduct a publicity campaign for Within the Law. He will make his headquarters in the office of the American Play Company. John McMann will go ahead of the Western company.

After a season as manager of Young's Ocean Pier at Atlantic City, George A. Florida returned last Saturday to the staff of A. H. Woods without losing a day. He will go in advance of The Common Law on its trip to the Pacific Coast. He has been engaged to manage one of the new exposition piers now being built at Atlantic City for the season of 1913.

The great Raymond secured space in the San Francisco papers without any magic when immigration officials shipped all his animals back to Manila. W. W. Saunders did not have to contribute the story. Raymond stopped at Manila on his tour around the world, and started homeward with his assortment of animals, monkeys, parrots, geese, etc. When he arrived at the Golden Gate he was informed by the officials that an embargo had been declared against importation of any animals from Manila into this country. Raymond sent an appeal to Washington, but the animals were shipped back on the next ship.

One of the men regarded as a fixture on the staff of Charles Frohman, Al Strassman, resigned last week to become advance representative of Robin Hood. Walter J. Kingsley, who has been handling publicity for Robin Hood, was appointed to become general press representative of the United Booking Offices. It is supposed that he may have some connection with the new paper to be started by the vaudeville syndicate.

The latest twist was made, befittingly, in a story about dancers which appeared in the World Monday morning. The reporters were blamed for it, and John D. Williams, of Charles Frohman's office, is said to have been used only as a reference. Lillian Rice and Angie Wiemers do the "tango can-can and sandwich drag" in The Girl from Montmartre six evenings and one matinee a week, but they have found time to devote to an acquaintance, Herbert Hoosier, who should come from Indiana, but of course this is the truth—he came from Norfolk, Va. He has known the girls since they were with Anna Held, and he has liked them both so much that he was unable to decide until Sunday when it came to the crucial point and he had to toss a coin. Lillian won. She said, in the words of the reporter, "Herbert has lots of money, his father owns some farms in Virginia, on which they raise sweet potatoes, hams, and things." Evidently the reporter intended to say "owning," but mistakes will happen. Mr. Hoosier, of course, had gone home and could not be reached to verify the story.

The New York Press fell for a story on Monday that Marion Dentler recited the entire play of Everywoman in Henry W. Savage's office. The story went that Miss Dentler, who is only nineteen years old, took the part of Youth a month ago to prepare for one of the road companies. Saturday she is supposed to have walked into the Savage office and repeated the 15,000 words of blank verse in the play verbatim. But the story neglects to say who had time to listen to all this, even if they were to have half holidays in the Savage office.

Charles A. Kurts is again in advance of the John A. Himmelschein Associate Players for his fifth successive season.

ENGAGEMENT DEPARTMENT

Players and others at liberty and companies wanting people are invited to send their announcements for publication under this head free.

At Liberty—Dramatic.

George W. Stephens, comedian, 249 West Forty-eighth Street, New York.

Fay Martell, soubrette and ingenue leads; Gene Alvarez, juvenile and light comedy. Address Gene Alvarez, General Delivery, Kearney, Neb.

Violet Worth, versatile leads, heavies, 121 Hopkinton Avenue, Barberton, O.

Will H. Dorbin, leads, juveniles, light comedy, or general business. Address H. F. D. No. 8, Kalamazoo, Mich.

Henry Guenther desires engagement in Shakespearean or romantic drama. 3009 McNair Street, St. Louis, Mo.

Katherine Bond, characters, permanent stock, or combinations. 538 South Main Street, Findlay, O.

Wilbur George, leads, heavies, or juveniles, permanent stock, or combinations. 538 South Main Street, Findlay, O.

Leonora Bradley, characters, stock, or road. Address DRAMATIC MIRROR.

Louise Muldener, characters, grande dames. Address DRAMATIC MIRROR.

Henrietta Vaders. Address DRAMATIC MIRROR.

Thurlo White, leading man. Address DRAMATIC MIRROR.

Sedley Brown, director. 1415 Catalina Street, Los Angeles, Cal.

Lester Brown, stage-manager and character comedian. DRAMATIC MIRROR.

Zelle Davenport, for leads in dramatic productions. Address DRAMATIC MIRROR.

Elizabeth Kennedy, 153 Bay Thirty-second Street, Bensonhurst, L. I.

Katherine English will consider small parts in reliable stock or road companies. Address DRAMATIC MIRROR.

J. Wilson Smith, leads. Grimsby Beach, Ontario, Can., Box 84.

Jack H. Kohler, romantic leads. General Delivery, Temple, Tex.

A. T. Storch, characters or heavies, stock or repertoire. Lancaster, O.

Mabel Amber, leads. Address DRAMATIC MIRROR.

Mabel Spencer, leads, featured stock woman. General Delivery, Temple, Tex.

Buenice Parker, leads, stock, or production. Box 84, Grimsby Beach, Ontario, Can.

Wanted location for stock companies, to six weeks, then change company; already have five companies now playing.

Charles F. Gilmore, Oswego, N. Y.

Priscilla Knowles, leading woman in stock productions. Address DRAMATIC MIRROR.

Eugene Chester, aged twenty-seven, small parts in classic and Shakespearean drama. Address G. D. Salt Lake City, U.

Carrie Clark Ward, characters. 1415 Catalina Street, Los Angeles, Cal.

Jack F. West, characters and director, Western drama preferred. 34 S. Eldert Avenue, Rockaway Beach, N. Y.

Tall young man, experienced Shakespearean heavy, also character and comedy juveniles, will join stock or road; prefer near New York city. Mopus, 431 Thirty-sixth Street, Brooklyn, N. Y.

Dore Davidson, play constructor, stage director, and character actor. Dramatists' Club, Broadway and Forty-first Street, New York.

Wanted—Dramatic.

A No. 1 repertoire company for Festival week, commencing Sept. 29. J. C. Henry, Auburn, Ind.

Comedian for Sir Toby; also woman for Olivia in Twelfth Night. Others write. Singers preferred. Cline, 156 East Superior Street, Chicago, Ill.

Specialty soubrette and character comedian for permanent stock. S. Hansauer, Lyceum Theatre, Beaver Falls, Pa.

Repertoire people in all lines; specialists preferred. Price and Butler, 527 Lincoln Avenue, Grand Rapids, Mich.

Soubrette and comedian to join at once. Charles Gordinier, Tampico, Ill.

Leading man, and one for general business. J. S. Garalde, Lock Box 132, Dubuque, Ia.

Experienced repertoire people in all lines. C. P. Gilmore, Hippodrome, Oswego, N. Y.

Tall juvenile, who can also play heavies. Walter Downing, Danbury, Conn.

Repertoire artists in all lines. Fred Ryers, Gladbrook, Ia.

Peruchi-Gypsene company wants people in all lines. Full particulars in first letter. Lyric Theatre, New Orleans, La.

Heavy man for Goli and the Dummer. Fred Byers, Gladbrook, Ia.

Woman for characters and juvenile heavies; also character man; other repertoire people write. Harry Shannon, Wapakoneta, O.

Specialty soubrette and comedian, can also use general business man. Robert Grandt, Teague, Tex.

Versatile people for tabloid stock, those having specialties preferred. United Amusement Company, Pittsburg, Kan.

Fred Chauncey, manager of Chauncey-Kleffer stock, wants leading man, general business man, and soubrette, all with specialties.

Woman for ingenue leads and juveniles; also man for heavies. Charles Kramer, Oakford Park, Jeannette, Pa.

Repertoire people in all lines for Lorne Elwyn company. W. L. Gallagher, Winchendon, Mass.

Juvenile man with specialty, character comedian with specialty, for Our Village Postmaster. C. B. Mills, Westfield, Wis.

Full acting repertoire company men dou-

ble in brass. E. E. Whittington, Becker, Ark.

Comedian and character woman for Raymond Stock company. Address G. A. Peterson, Mayfield, Ky.

Good organized dramatic stock company to finish season, beginning Aug. 28. Two bills a week, several good weeks yet. Will contract for next Summer fifteen weeks if company makes good. Quick action necessary. W. H. Amer, manager, Williamsport, Pa.

Artists of reputation for production engagement with New York managers and dramatic, musical, and vaudeville people for immediate engagement with road shows—also cast for Shakespearean production. Louis Hallett, 145 West Forty-fifth Street.

Clever child soubrette comedians, and general business people, musicians and vaudeville acts for Della Pringle. C. R. Van Auker, Edmonton, Alta., Can.

Heavy man and juvenile, straight old man to double in band for Along the Kennebec company. C. R. Reno, 731 Knickerbocker Theatre Building, New York.

Dramatic people, in all lines, for one-night stand attraction. Orbits and Pianos Amusement Company, Lyceum Theatre, Toledo, O.

At once—heavy man for Democrat Comedy company. Bob Demorest, London, Ky.

General business woman, juvenile woman who can play characters and heavy man. O. M. Mack, Hammond, Wis.

Character comedian with specialty and singing and dancing soubrette. Send photo and programme. S. S. Hanauer, Lyceum Theatre, Beaver Falls, Pa.

Wanted—Miscellaneous.

Theatre, cash rental or percentage, in United States or Canada, for successful stock company. E. Mack Van Dyke and Eaton company, Des Moines, Ia.

Good chorus singers for stock burlesque. American Theatre Building, 522 South State Street, Chicago, Ill.

Aeronauts for smoke balloon ascension and parachute drop. Box 508, Peoria, Ill.

Indian Wild West circus with band to play fairs, can also use midway shows. American Vaudeville Circuit, 251 West Forty-second Street, New York city.

Six-piece ladies' orchestra. F. R. 315 Knickerbocker Building, New York city.

Trombone for band and orchestra, and strong cornet. Write or wire. Robert Grandt, Teague, Tex.

Circus riding acts and vaudeville artists for Winter season in South America and Havana. All transportation paid. Richard Piroet, 47 West Twenty-eighth Street.

Chorus girls with specialties. Atlantic Garden, Atlantic City, N. J.

Stage carpenter; union preferred. O. R. Wee, Room 738, 1402 Broadway, New York city.

Tent show with band for Fair week, Aug. 26. Write or wire. A. T. Goodwin, Palmer House, Norwich, N. Y.

Spot light singers with good repertoire. Write to Elite Theatre, Kalamazoo, Mich.

Orchestra leader and other musicians, band and orchestra for Coburn's Greater Minstrels. J. A. Coburn, Urbana, O.

Colored performers and musicians for O'Brien's Georgia Minstrels. Address Ackermann-Quigley Litho. Company, Kansas City, Mo.

Electrician, familiar with carnival business. C. A. Wortham, Sheboygan, Wis.

Exhibitors to send for list of films, cement, tickets, carbons, oxons, etc. Anything in the moving picture line. Southern Film Exchange, No. 317 Granby Street, Norfolk, Va.

Union carpenter to also double small parts. Merle H. Norton, 35 S. Dearborn Street, Chicago, Ill.

Union pianist and union carpenter for Along the Kennebec company. C. R. Reno, 731 Knickerbocker Theatre Building, New York.

Agent for proposition that does not require much hustling, but ability to write a good letter and present a neat appearance. Hiram Posner, 51 Joslyn Place, Rochester, N. Y.

Union electrician and property man for Winfred St. Claire Stock company. Earl D. Sipe, Kokomo, Ind., 26-31, Anderson Sept. 1-7.

Sun's Minstrels want top tenor and other singers, who can play brass for solidly booked vaudeville season. Tom Powell, Sun Theatre Building, Springfield, O.

At Liberty—Miscellaneous.

Sam Carlton, business-manager or agent, Hayze Hotel, Frankfurt, Ind.

Maurice Tuttle, stock scenic artist. Jessie Bonstelle company, Garrick Theatre, Detroit, Mich.

Experienced trap drummer. Address Drummer, Griffith Pavilion, South Haven, Mich.

Pianist, double brass. George Bailey, 36 Central Avenue, Oswego, N. Y.

Roy L. Bowman, cornet; D. D. Bowman, trombone; R. Kohler, flute; separate or joint engagement. Klitties' Concert Band, National Hotel, Chicago, Ill.

Stock scenic artist. G. F. Bellis, 145 North Emoria Avenue, Wichita, Kan.

Hustling agent, use brush and paste. Max C. Elliott, Vincennes, Ind.

Violinist, vaudeville theatre experience. W. H. Thels, 451 Twenty-second Street, Huntington, W. Va.

Piccolo player and flutist, can also double piano. R. C. Read, Carlisle, Pa.

Orchestra leader desires to locate permanently. Orchestra Leader, 2911 Monroe, Kansas City, Mo.

Experienced pianist. A. T. Whittaker, General Delivery, Kansas City, Mo.

AMUSEMENTS THE COUNTRY OVER

Other news from "Mirror" correspondents will be found in the general news columns or under proper classifications, as "News of Stock Companies," "Road and Repertoire," "Gossip," "Reflections," "Outdoor Amusements," "Amateur Notes," "Vaudeville," Etc.

TO CORRESPONDENTS.

The next number of THE MIRROR will go to press earlier than usual, as Monday, September 2 will be a legal holiday. Correspondents, therefore, are required to mail reports so that they may reach THE MIRROR office by noon of August 30.

CALIFORNIA.

OAKLAND.—LIBERTY: Bishop's Players presented Seven Sisters 12-18; fair performance to capacity houses.—MACDONOUGH: Paul Rainey's African Hunt Pictures 11-17.—ORPHEUM: Fine bill; headed by Mrs. Louise James and the Empire Quartette; attendance satisfactory.—COLUMBIA: Dillon and King in Family Affairs 11-17; performance and attendance fair.—PANTAGES: Good vaudeville Four Janowskys and The Hold-up, headliners; satisfactory business.—**SAN FRANCISCO.**—COLUMBIA: Samson enjoyed 11-18; J. K. Hackett, the star. Man on Horseback next.—ALCAZAR: The Girl in Waiting 11-18.—CORT: Pin-afore and repertoire 11-18.—Baby Mine 10-24; Marguerite Clark and Ernest Glen-dinning the stars.—SAVOY: The Great Raymond 10-24; business good.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE: James Hawley Stock company in Out of the Fold 12-17; closed season 19-24 in The Time, the Place and the Girl.—BURNS: Burns Stock co. in The Talk of New York 10-24. Pierre of the Plains 20-31. F. P. WELLS.

CONNECTICUT.

NEW LONDON.—LYCEUM: Season opened with The Fortune Hunter 17, to capacity business; very good co. Alma, Where Do You Live? 31.—ORPHEUM: Pictures and the Powers Trio in a very amusing act which pleased large audiences 10-21.—ITEM: Charles H. Bunting, who has been at Rye Beach for the Summer, has been re-engaged as stage-manager at the Lyceum.

NORWICH.—DAVIS: The Broadway Theatre has been leased by C. E. Davis, of Providence, and was opened 12, after a thorough overhauling, with a good vaudeville bill and pictures, at popular prices. The theatre in the future will be known as the Davis.—ITEM: C. V. Pelton has been engaged by Mr. Davis as resident manager.

NEW BRITAIN.—RUSSWIN LYCEUM: After a thorough renovation this theatre was reopened 20-31 with Helen Grayce, supported by Lawrence Brooks. Their repertoire includes Charlie's Aunt, The Blue Mouse, Madame X, and other popular plays.

BRIDGEPORT.—PARK: Opened 27 with a Yiddish drama.—POLI'S: Poli Stock co. in The Girl of the Golden West 10-24. A Gentleman of Leisure 20-31.

WILLIMANTIC.—LOOMER: The Fortune Hunter 19 opened the season, pleasing very good house. Alma, Where Do You Live? 20.

MIDDLETOWN.—MIDDLESEX: Helen Grayce and her co. will open season Sept. 2.—PARK: Vaudeville and motion pictures.

FLORIDA.

JACKSONVILLE.—DUVAL: Eddie Black Stock co. in Behind the Scenes 15-17 pleased fair business.—ORPHEUM: Enos Trio, Sherman and Galsano, the La Monte, Snowie Maybelle, and Jean Fineron 11-17; pleased good business.—ORTRICH PARK: Alma and Howard, Master Wilkes, Reggie Fitch, and motion pictures 11-17; fair attendance.

ILLINOIS.

BLOOMINGTON.—CHATTERTON: The Heartbreakers 15 opened the local season and pleased big business.—MAJESTIC: The Georgia Trio, Black and McCone, Roxy P. La Rocco, and the Alpha Sextette were the opening bill 19, pleasing good business.—ITEM: The Castle Theatre, which for a number of years was the popular vaudeville house of the city, but which has been devoted exclusively to moving pictures for the last two seasons, has been sold by Major Goldberg, who has owned it for eight years, to Gallagher and Lyons, of Litchfield, Ill.

TAYLORVILLE.—ELKS: Jack Bessey Stock co. Sept. 2-7.—AIRDOME: The Halsey Road Show 12-17, to capacity business. Jimmie Leonard and Kathron Halsey scored in their comedy, singing and talking acts.—ITEM: The Parker Medicine co., consisting of ten people, have leased the Airdome 10-31.

CANTON.—PRINCESS: Olive Vail in Miss Nobody from Starland 27. The Fortune Hunter Sept. 4.—UNDER CANVAS: Jack Allen Stock co. 20-31.

STREATOR.—PLUMB OPERA HOUSE: The Wolf 18; good business; pleased.

MORRISON.—AUDITORIUM: The Lady and the Outlaw 17 pleased fair business.

INDIANA.

INDIANAPOLIS.—SHUBERT MURAT: To be opened Labor Day with A Modern Eve.—COLONIAL: Tillie's Nightmare will be opening attraction, Labor Day.—PARK: Uncle Tom's Cabin drew well 15-17. At Sunrise and Barriers Burned Away divided week 19-24.—ENGLISH'S: Vaudeville draws well.—KEITH'S: Opens with vaudeville Sept. 2.

ROCHESTER.—KAE LEE: Jim Shaw, comedy musical act; Dave Black, eccentric comedian; pleased large audience 12-17.—ACADEMY: Little Miss Susan Sept. 2.—ITEMS: Gentry Brothers Show 14, two performances; big business.—J. R. Raven-croft Stock co., in tent, pleased good business 12-18.

SOUTH BEND.—AUDITORIUM: Hugo B. Koch opened theatrical season in The City 16, 17 to fair houses.—ITEMS: The Orpheum, vaudeville house, opened season 26.—The 101 Ranch Wild West Show was seen here 16 by two large crowds.

MICHIGAN CITY.—ORPHEUM: The Matinee Girl 15-19 proved a good drawing card. Miss Nobody from Starland 22. A Bunch of Keys 25-29.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE: Season opens with Within the Law 28. Servant in the House Sept. 1. Butterfly Girl, a local musical show, written by Walter Stone, an amateur playwright, 2. Graustark 8. Kindling, with Sarah Padden, 12. The Arab 15. Jack Bessey and co. week of 16. The City 22. The Girl from Rector's 29.—GARRICK: Season opened 26 with high-class vaudeville.

WATERLOO.—THEATRE: Season opened with The Heart Breakers 26. The Arab Sept. 2. Hugo B. Koch in The City 14.—MAJESTIC: Improvements being made in building. Season to open Sept. 26.—ELECTRIC PARK: Business continues good. T. Nelson Downs's King of Kolns headed last week's bill.—ITEM: Ringling Brothers' Circus played to capacity business 14.

DUBUQUE.—AIRDOME: Garside Comedy co. in Thorns and Blossoms 12-14. In Her Own Defense 15-17; pleased good attendance.—UNION PARK: Edith Mote and co., L. H. Rose and co., the Youngers, and Musical Kirk, 11-17; drew large houses. Lorenz Bros. mesmerists, 25-31.—ITEM: The Union Park Theatre suffered severe damage by storm and flood on the 18th.

KANSAS.

FORT SCOTT.—AIRDOME: The Keyes Sisters drew the best business of the season 11-17. Plays: The Vampire, That Girl of Mine, Neighborly Neighbors, The Girl Over There, The Woman, and My Cowboy Girl. The Playter Players 19-24.

KENTUCKY.

OWENSBORO.—GRAND: Mark Lee's Musical Comedy co. opened a two weeks' engagement 19 in The Aviator Girl. The Rosary, booked for the 20th, has been canceled.

LOUISIANA.

NEW ORLEANS.—LYRIC: Peruch-Gynene Stock co. opened 25.—SPANISH PORT: Spanish Port Opera co. in The Chimes of Normandy 18-24.—GREEN-WALL: First-class burlesque.—LAFAY-

ETTE, TRIANON and other motion picture houses are doing well.

MAINE.

BRUNSWICK.—CUMBERLAND: William Burns, baritone, and Philip T. Hillman, bass, with excellent pictures, drew packed houses 12-17. The Oliver Sisters and pictures 19-24.—PASTIME: Mary Davis and photoplays 12-17. Edna Lawrence and the Dolly Bros., with pictures, 19-24.—ITEM: The Pastime opened a pony voting contest 19. Contest will close Jan. 1, 1913, and the boy or girl under sixteen years of age having the most votes will be awarded a pony, cart and harness.

BANGOR.—OPERA HOUSE: The season will open 28 with The Yankee Girl for three nights.—BIJOU: Vaudeville season opened 26 with some good acts. The Original Four Texas Tommy Dancers was the headliner.—ITEM: Manager Owen, of the Opera House, returned 20 from Squirrel Island, where he has been spending a vacation.

MARYLAND.

CUMBERLAND.—MARYLAND: Willard's Temple of Music drew capacity houses and pleased 12-17. Vaudeville and pictures 19-23. The season will open 24, the first attraction being The Smart Set.—ITEM: F. L. McGovern has assumed control of the local theatre, succeeding Arthur Morley, who has been manager since the death of William McCray. Mr. Morley left 17 for Parkersburg, where he will be in charge of the Camden and Auditorium.

MASSACHUSETTS.

FALL RIVER.—ACADEMY: A good bill 19-24 drew large attendance. Art Spaulding, Theo, the Balloon Girl; the Dixie Dandies, Floyd Mack, Moore and Young, and Daniels and Jackson.—LINCOLN PARK: An excellent bill was the attraction 19-24 to capacity. Tyler, Wood and Lawson, the Racklaw Troupe, Harry Thomson, the Blue Ribbon Trio, and Agnes Ahearn and co. in The Human Wheel.

BOSTON.—MAJESTIC: The Million.—TREMONT: The Count of Luxembourg.—PARK: May Hobson in A Night Out.—SHUBERT: Over Night.—CASTLE SQUARE: John Craig Stock co. in Green Stockings.—ST. JAMES (beginning Aug. 30): Stock co. in The New York Idea.—TREMONT TEMPLE: Durbar Kinema-color.

HOLYOKE.—MOUNTAIN PARK CASINO: High-class vaudeville draws well at Park. The season will close after Labor Day.

MICHIGAN.

ADRIAN.—CROSWELL: To be opened 29 with The Servant in the House. Among attractions booked for the season are De Rue Brothers' Minstrels, The Passing of the Third Floor Back, Baby Mine, The Pink Lady, Lyman H. Howe, Let George Do It, Freckles, Maude Adams in Peter Pan, A Butterfly on the Wheel, Within the Law, George Sidney, Parsifal, the Coburn Players, the Edward Doyle co., the Chicago Stock co. for Fair Week, Myron W. Whitney Concert co., He Fell in Love with His Wife, The Littlest Rebel, Madame Sherry, Faust, and A Modern Eve.

DETROIT.—GARRICK: The Bonstelle Stock co. closed 24.—DETROIT OPERA HOUSE: George Evans's Honey Boy Minstrels opened the season of 1912-13 to good attendance. This week The Girl at the Gate.—TEMPLE: Emma Carus headed an excellent vaudeville bill 19-24. Manager Moore announces a strong list of offerings for the Fall season.—AVENUE: New Century Girls featuring Teddy Burns, 19-24. This week Williams Imperials.—MILER: Shepp's Dog and Monkey Show headed the bill 19-25.

COLDWATER.—TIBBITS: Marcy South Stock co. 12-17; crowded houses; plays presented: The Straight Road, The Final Settlement, A False Friend, The Lights of New York, Du Barry, Billy's First Love, The Dragon, The Lily 21. The Servant in the House 28. At Eternity Gap Sept. 2.

SAULT STE. MARIE.—800 OPERA HOUSE: Motion pictures of Sarah Bernhardt in Camille 10 to fair business. Carl J. Rainey's South African Pictures 12-17 pleased fair business. Paid in Full 20. The Prince of Tonight 23. Margaret Illington in Kindling 24. Our Friend from Arkansas 29.

BIG RAPIDS.—COLONIAL: Season opened with Margaret Illington in Kindling 28. A Royal Slave Sept. 3.—ITEMS: W. T. Bidwell, assistant manager, will become manager of the theatre Sept. 1.—Bartlett Doe, manager for the past three years, is going to leave the city.

MINNESOTA.

ST. PAUL.—METROPOLITAN: Opened 25-31 with Louisiana Lou, Chauncy Oicott in The Isle o' Dreams will be the Fair week attraction Sept. 1-17.—SHUBERT: Bunty Pulla the Strings 25-31. Emma Francis and Rube Welch Sept. 1-7.—GRAND: First season of burlesque inaugurated with Jardin de Paris 11-17. Miner's Bohemians 18-24. Billy Watson's Big Show 25-31.—THE STAR: Opened with independent burlesque, Indian Maidens, 18-24.—ORPHEUM: Vaudeville bills drawing big business.

WINONA.—OPERA HOUSE: The Girl

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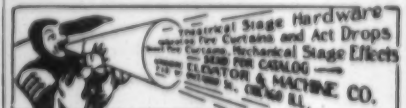
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from U. S. A. 11 pleased good business. Gifford and Donnelly co. 12-18; good co. and business; plays: My Jim, in Old England, The Cry Baby, Amy, The Circus Girl. On the Mexican Border, Devil's Lane, Bar Z Ranch. —ITEMS: Manager Burlingame, of the Opera House, returned 12 from a four weeks' fishing trip at Bayfield, Wis. The regular season will open Sept. 16 with Chauncey Olcott in Isle of Dreams.

MISSOURI.

ST. LOUIS.—AMERICAN: Harold Bell Wright's story of the Ozarks, A Shepherd of the Hills, dramatized by E. W. Reynolds and H. B. Koch, scored a real hit at the American Theatre 18-24, when it opened the season for this playhouse. Alma Russell played the part of Pete, a child of nature, in a very competent way. Margaret Langhorne played the part of Sammy Lane, a young beauty of the countryside, and entered into the spirit of the part with singular fidelity. D. Merrifield as old Matt and Lawrence Williams as Dan Howard proved two finely contrasted characters. L. I. Starck as Preachin' Bill had a good part and made a great deal of it. Others in the co. were M. N. Curtis, John Thorn, Joseph Kelvin, J. W. Mauriston, and William Eatherbrook, all of whom did well. The Penalty 25-31. —COLUMBIA: Opened 19 with an excellent offering, Ed Abeles and his co., in Waiting at the Church. R. L. Goldberg, the famous cartoonist; Mr. and Mrs. Connelly in their well-known success, Sweethearts; Carl Demarest, Combs and Aldwell, the Ward Brothers, and Bert Wheeler and his co. in spectacular pantomime, composed this very popular bill. —STANDARD: The Oriental Burlesquers opened 18-24 and played to large crowds.

V. S. WATKINS.

ST. LOUIS.—AMERICAN: The Shepherd of the Hills 18-24. —COLUMBIA: Edwin Abeles and Cartoonist Goldberg 18-24. —STANDARD: The Oriental Burlesquers 18-24. —GAYETY: Al Reeves' Jubilee Beauty Show 18-24. —SHUBERT: A Romance of the Underworld, with Holbrook Blinn and Catherine Calvert in leading roles, will be the opening attraction Sept. 1.

ST. JOSEPH.—AIRDOME: The William Grew Stock co. 11-17 gave successful performances of The Fatal Letter; business good. The opening play 18-24 was By Wits Outwitted.

LOUISIANA.—BURNETT-BUELL: Paid in Full 21. The Servant in the House 24.

NEBRASKA.

LINCOLN.—OLIVER: The Barrow-Wininger Players in Mother 19-24. Bobby Burnit 20-31; excellent business. —CAPITOL BEACH: Special attractions continue to draw large audiences. —LYRIC THEATRE: Vaudeville and pictures to big business.

NEW HAMPSHIRE.

DOVER.—NEW COVERED, CENTRAL PARK: J. W. Gorman's co. in Hoyt's A Bunch of Keys 12-17; fair co. and attendance. —ORPHEUM: Plott, dialect comedian; Laurie Ordway, character comedienne; Stirling and Chapman, Scotch singers, and pictures pleased good business 12-17. —LYRIC: Stewart and Stewart, comedy sketch; Bud Carlin, boy soprano; West and West, comedy act, and pictures 12-17 pleased good audiences. —ITEMS: The City Opera House will open Sept. 5-7 with pictures and vaudeville. —Primrose and Dockstader's Minstrels 11.

PORTSMOUTH.—THEATRE: Beal and Gaffney, song specialists; Paragon Trio, musical comedy; Ketti Murri, songs and costume changes; George Reynolds, illustrated songs and photographs 19-21 to fine business. Beal and Gaffney, Sheftall and Mitchell, singing and dancing; Anna Madigan and co. in an Irish singing creation, A Dream of the Golden Past; George Reynolds and new reels, 22-24.

NEW JERSEY.

JERSEY CITY.—MAJESTIC: Season opened 26 with The Common Law. The Fortune Hunter Sept. 2-7. —ACADEMY OF MUSIC: Academy Stock co. commenced season 26 with A Wife's Secret. How Baxter Butted in Sept. 2-7. —ORPHEUM: Orpheum Stock co. commenced season Sept. 2 in The Liars. —BERGEN AIRDOME: Manhattan Stock co. in The Fatal Wedding 19-21; good performance; fine business. The Clinton Players in The Sign of the Four 22-24. —OAKLAND AIRDOME: The Clinton Players 19-21 in The Sign of the Four; fine satisfaction; packed houses. Manhattan Stock co. in The Fatal Wedding 22-24.

HURLINGTON.—AUDITORIUM: The Lawn Party was the feature attraction of bill presented 17. —UNDER CANVAS: Bryon Spain's Show played Burlington 22-24 to good business. —ITEMS: Olive Le Compte, of West Philadelphia, a former pianist at the Auditorium, Burlington, later a member of Bennett's Royal Slave and more recently of The Soul Kiss, is making an extended stay in this city and suburban points.

PATERSON.—OPERA HOUSE: Stock co. 19-24 in Going Some; audiences large and well pleased. —ORPHEUM: Burlesque house opened 17 with The Moulin Rouge Burlesquers; business good. —MAJESTIC: Vaudeville and pictures 19-24 to good patronage.

RED BANK.—LYCEUM: Bought and Paid For 19; excellent performance to capacity. Charles K. Champlin and his co. 26-31. —ARENA: Nebraska Bill and

Prairie Lily Wild West Show 20 to full tents.

UNION HILL.—The Hudson Players in The Rosary 19-25; fine acting; crowded houses. The Third Degree 26-31.

NEW YORK.

BUFFALO.—TECK: Harry Bulger in The Flirting Princess 19-24; large business. Nell O'Brien 29-31. —STAR: Paid in Full to crowded houses 19-24. This ends the successful season of the Star Stock co. The Attack 29. —SHEA'S: The best three features 19-24 were James B. Donovan and Charles M. McDonald, The Clown, and Chung Hwa Company Four; capacity houses. —LAFAYETTE: The Gay Widows played to large houses 19-24. The Lady Buccaneers 26-31.

BINGHAMTON.—STONE OPERA HOUSE: Opened with Nell O'Brien's Minstrels 24. The Knights of Columbus gave a banquet in honor of Mr. O'Brien, who is a Binghamton man. —ROSS PARK: Open-air vaudeville 19-24. —ITEM: The Armory Vaudeville Theatre opens on Labor Day.

SYRACUSE.—WIETING: Al. G. Field's Minstrels gave good performance to capacity business 17. Ralph Kellard Stock co. in The Wrong Mr. Wright drew well 19-24. —GRAND: Regular season of vaudeville opens 26. —BARTABLE: The World of Pleasure opened season 26.

SCHENECTADY.—VAN CULBER OPERA HOUSE: Season opens 31 with The Three Twins. —ITEM: The stage hands at Proctor's Theatre went on strike 21 because one of their number had been discharged. The strike has not yet interfered with performances.

NIAGARA FALLS.—INTERNATIONAL: Appel Stock co. in When Knighthood Was in Flower 19-24; pleased packed house. The Blue Mouse 26-31. —CATARACT: Chicago Stock co. in Strongheart 19-21 to fair business. Going Some 22-24.

NEWBURGH.—ACADEMY OF MUSIC: Moving pictures and vaudeville 19-24 to crowded houses; pleasing performances. Rose Stahl in Margie Pepper 26; opened regular season. Little Miss Brown 27.

PENN YAN.—SAMPSON: The Ben Toy Musical Comedy co. 12-17; capacity every night. Regular season opens 26 with Freckles.

OHIO.

EAST LIVERPOOL.—CERAMIC: Regular season opens 30 with The Spring Maid. Between traveling attractions moving pictures will be presented, thus keeping the house open throughout the year.

—AMERICAN: Regular season opens 22 with a change from vaudeville to stock by the Hartman-Wallace Stock co. presenting Haffes as the first bill. —LYRIC: Motion pictures to good business. —COLUMBIA: Motion pictures to large audiences. —ITEM: Manager Tallman, of the Ceramic, is spending his vacation in the East.

CINCINNATI.—KEITH'S: Summer season closed 18. Improvements will be made in house before opening Sept. 1. —STANDARD: Opened 18 with Trocadero co. —PEOPLE'S: Barney Gerard's Follies of the Day 18-24. —GRAND: Season opens Sept. 1 with Thomas Ross in The Only Son.

SPRINGFIELD.—SPRING GROVE CASINO: Adams and Guhl presented in Sunny Spain 18-24, and pleased good business. —NEW RUN: Carl and Reibel, Hemely Kida, Clerice-Kellar-Grogan Trio, were the bill week 19-24, and drew fair patronage.

YOUNGSTOWN.—GRAND OPERA HOUSE: The Follies of the Day 17; played to large and well pleased houses. Moving pictures 18; pleased good houses. —PRINCESS: George and Adolph 19-21; played to packed houses. —IDORA PARK: Vaudeville 19-24; playing to large business.

OKLAHOMA.

OKLAHOMA CITY.—FAIR PARK: North Bros. Stock co. in Merely Mary Ann played to fair business 19-25.

RHODE ISLAND.

NEWPORT.—FREEBODY PARK: Roscoe Midgates, Bounding Gordons, Marie Stoddard, Tighe and Clifford, Waring Ford Rogers, and Broadway Belles 19-24; capacity houses. —OPERA HOUSE: White and Reed, Weston, King Musical Trio, Bence and Francis, Jennie Clayton, Lemalle, Quall and Tom 19-24; big business. —COLONIAL: Hallen and Fuller, the Augers, the Grovins, Gene Mueller Trio, Daisy Cameron, the Ferrarries 19-24; large houses.

PROVIDENCE.—KEITH'S: Sherlock Holmes 19-24, proved one of the biggest successes of the current season; Lowell Sherman and Berton Churchill scored by exceptionally clever work. Going Some 26-31. Vaudeville season opens Labor Day. —WESTMINSTER: The Taxi Girls 19-24. The Winning Widow 26-31.

PENNSYLVANIA.

SCRANTON.—LYCEUM: Boris Thomashofsky in The Strange Children 19; a clever co. to excellent business. Nell O'Brien's American Minstrels 22, with matinee; co. and business excellent; Nell O'Brien was at his best; the Exposition Four scored. —COLUMBIA: High Life Burlesque co. in Casey in Society and The Union Men 17 and 19-21; co. and business good. The Moulin Rouge co. in The Toast

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musical comedy co. E. C. Stillwell is the manager. The bill will be changed weekly. Two Spokane bands, directed by A. G. Roemer and Harry Driscoll, have been engaged to furnish music at the Spokane Interstate Fair, Sept. 30 to Oct. 6. A party of children from the private children's home at Des Moines, Wash., gave concerts at the Majestic Motion Picture Theatre, 10, 11, and 12. Twenty pieces comprise the organization, styled the Jolly Entertainers. W. S. McCrea.

SEATTLE.—METROPOLITAN: Louisiana Lou 11-14. —MOORE and SEATTLE: Dark 11-17. —GRAND and ALHAMBRA: Motion pictures and vaudeville. —ITEM: The Pollard Lilliputian Opera co. opened an engagement 25 at the Seattle Theatre.

TACOMA.—THEATRE: Opened with Louisiana Lou 15. An attractive list of plays has been announced for season.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE: The Kissing Princess pleased good houses 17. The Rosary 24.

CANADA.

MONTREAL, QUE.—ORPHEUM: This theatre opened its regular vaudeville 18. La Ballet Classique, headed by Albertina Rasch, was the feature of a programme which gave good satisfaction. —FRAZAR: Opened vaudeville and moving picture season to good business. A Grand melodrama, No. 44 Express, was the feature. —NATIONAL: French Stock co. in Dernier Amour. —NATION OSCOPH: French Stock in Michael Stragoff. —HIS MAJESTY'S: Opened 26 with The Quaker Girl. —PRINCESS: Opened 30 with Harry Bulger in The Flirting Princess. —GAIETY: New burlesque house opened 30 with the Bowery Burlesquers.

ST. JOHN, N. B.—OPERA HOUSE: Bob Barnett in The Red Rose 15-17 to good houses; one of the best musical comedy entertainments ever presented here, comparing most favorably with the Valcos (Sparta) production of last season. —ITEM: Lucy Tonge, the well-known musical comedy contralto, visited her home here week of Aug. 19.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ARAB, THE (Waterloo, Ia., Sept. 2.
ARLISS, GEORGE (Lieber and Co.): New York city Sept. 2—Indefinite.
AT SUNRISE (Darrell H. Lyall): Grand Rapids, Mich., 25-28, Toledo, O., 29-31.
AETEC ROMANCE (O. U. Bean and Co.): Philadelphia, Pa., Sept. 9-21.
BABY MINE (William A. Brady): San Francisco, Cal., 19-31.
BACHELORS AND BENEDICTS (Jos. M. Gaites): New York city Sept. 2—Indefinite.
BALANCE, THE (Co. A; A. J. Hicks): Mt. Pleasant, Mich., Sept. 2, Charlotte 3, Grand Lodge 4, Albion 5, Owosso 6, Lansing 7, Kalamazoo 9, Portland 11, St. Johns 12, Saginaw 13, Flint 14.
BALANCE, THE (Co. B; Messrs. Gorham and Howland): Cadillac, Mich., Sept. 2, Manistee 3, Charlevoix 4, Traverse City 5, Watertown, Wis., 8, Elk Horn 9, Burlington 10, Waukesha 11, Ft. Atkinson 12, Janesville 13, Stoughton 14, Madison 15.
BILLY THE KID (Herbert Farrar): Freehold, N. J., 28, Easton, Pa., 29, Wilkes-Barre 30, Scranton 31, Hazleton Sept. 2, Shenandoah 3, Williamstown 4, Mahoning 5, Allentown 6, Pottstown 7, West Chester 9, Lancaster 10, York 11, Huntington 12, Houtzdale 13, Altoona 14.
BIRD OF PARADISE (Oliver Morasco): Chicago, Ill., Sept. 1—Indefinite.
BLAIR, EUGENIE (Pittsburgh, Pa., 26-31.
BOOTH, VIRGINIA (R. W. Laithe): Stittville, Can., 28, Ashton 29, Hempville 30, Oxford 31, Merrickville Sept. 2, Frankton 3, Almonte 4, Packenham 5, Glasgow 6, Flower 7, Lavant 9, Mississippi 10, Sharbot Lake 11.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26, 1911—Indefinite.
BOUGHT AND PAID FOR (Wm. A. Brady): Columbus, O., 26-30, Port Huron, Mich., 31.
BREWSTER'S MILLIONS (Al. Rich Producing Co.): Cobalt, Can., 28, North Bay 29, Sudbury 30, Sault Ste. Marie 31.
BUNCH OF KEYS (Lambert and Reno): Hohen, N. J., Sept. 2-7, Brooklyn, N. Y., 9-14.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): Long Branch, N. J., 28, 29.
BUNTY PULLS THE STRINGS (Messrs. Shubert and Brady): St. Paul, Minn., 24-31, Minneapolis Sept. 1-7, Milwaukee, Wis., 8-14.
BURKE, BILLIE (Charles Frohman): Long Branch, N. J., 30, 31, Atlantic City Sept. 2-7, New York city 9—Indefinite.
CALL OF THE HEART (Messrs. Rickson and Nicholson): Chicago, Ill., Sept. 1-7.
CITY, THE (United Play Co.): Jacksonville, Ill., 28, Decatur 29, Charleston 30, Bloomington 31, Racine, Wis., Sept. 1, Rockford, Ill., 2, Woodstock 3, Morrison 4, Belvidere 5, Galena 6, Dubuque, Ia., 7, Cedar Falls 9, Osaage 10, Charles City 11, Mason City 12, Oelwein 13, Waterloo 14.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Sydney, Australia, April 13—Indefinite.
COLLEGE BOY (Paul F. Atkins): Oshkosh, Wis., Sept. 8.
COMMON LAW (Co. B; A. H. Woods): Ashbury Park, N. J., 26, 27, Bridgeton 28, St. Louis, Mo., Sept. 1-7.
COMMON LAW (Southern; A. H. Woods): Savannah, Ga., Sept. 2.
COUNTISS, CATHERINE (E. D. Price): Portland, Ore., July 14-Aug. 31.
COUNTRY BOY (H. B. Harris, Inc.): Pittsburgh, Pa., Sept. 2-7, Columbus, O., 9-14.
COW PUNCHER (Brandon's): Madison, S. Dak., 28, Ramona 29, Oldham 30, Bryant 31, Sioux Falls Sept. 1, Garden City 2, Bristol 3, Webster 4, Waukey 5, Appleton, Minn., 6, Montevideo 7, Litchfield 9, Wilmar 10, Benson 11, Morris 12, Brown Valley 13, 14.
DIVORCE QUESTION (Rowland and Clifford): Waukegan, Ill., Sept. 1, Kenosha, Wis., 2, Racine 3, Fond du Lac 4, Oshkosh 5, Stevens Point 6, Green Bay 7, Manitowoc 8, Appleton 9, Waukesha 10, Janesville 11, Belvidere, Ill., 12, Beloit, Wis., 13, Madison 14.
DREW, JOHN (Charles Frohman): New York city Sept. 2—Indefinite.
ELI AND JANE (Louis H. Daly): New London, Ill., 28, Frankford 29, Monroe City 30, Hunnewell 31, Shelbyville Sept. 2, Clarence 3.
FARNUM, DUSTIN (A. H. Woods): Chicago, Ill., Aug. 17-Sept. 7.
FARNUM, MARSHALL (A. H. Woods): Akron, O., Sept. 9.
FARNUM, WILLIAM (A. H. Woods): New York city Aug. 31-Sept. 7.
FAUST (Manley and Campbell): White-water, Wis., 28, Beloit 29, Berlin 30, Waupun 31, Fond du Lac Sept. 1, Neenah 2, Manitowoc 3, Two Rivers 4.
FINE FEATHERS (H. H. Frazee): Chicago, Ill., Aug. 12—Indefinite.
FORTUNE HUNTER (Cohan and Harris): Jersey City, N. J., Sept. 2-7.
FORTUNE HUNTER (Cohan and Harris): Burlington, N. J., 28, Pottstown, Pa., 29, So. Bethlehem 30, Easton 31, Shamokin Sept. 2, Mahoning City 3, Danville 4, Towanda 5, Canton 6, Lock Haven 7, Renova 9, Clearfield 10, Punxsutawney 11, Butler 12, Dubois 13, Bradford 14.

FORTUNE HUNTER (Cohan and Harris): Rowland and Clifford): Decatur, Ill., Sept. 8, Bloomington 9, Streator 10, La Salle 11, Ottawa 12, Aurora 13, Joliet 14.
FRECKLES (Central; A. G. Delamater): Ithaca, N. Y., 28, Auburn 29, Corning 30, Lockport 31, Salamanca Sept. 2, Dunkirk 3, Jamestown 4, Wellsville 5, Olean 6, Bradford, Pa., 7, Kane 9, St. Marys 10, Ridgway 11, Warren 12, Corry 13, Erie 14.
FRECKLES (Eastern; A. G. Delamater): Washington, D. C., 26-31, Gloversville, N. Y., Sept. 2, Oneida 3, Rome 4, Syracuse 5-7.
GAMBLERS, THE (Ed. McDowell): Amsterdam, N. Y., Sept. 2, Johnstown 3, Gloversville 4, Rome 5, Oneida 6, Ithaca 7, Danville 9, Warsaw 10, Warren, Pa., 11, Bradford 12, Wellsville, N. Y., 13, Jamestown 14.
GARDEN OF ALLAH (Lieber and Co.): Chicago, Ill., Aug. 31—Indefinite.
GENTLEMAN OF LEISURE: Kansas City, Mo., Sept. 2-7.
GET-RICH-QUICK WALLINGFORD (Cohan and Harris): Toronto, Can., 26-31.
GILMORE, PAUL (Paul Gilmore Co., Inc.): Belleville, Can., 28, Cobourg 29, Lindsay 30, Peterboro 31, Brantford Sept. 2, Barre 3, Orilla 4, North Bay 5, Sudbury 6.
GIRL FROM U. S. A. (Woods and Chalk): Fergus Falls, Minn., 28, Wahpeton, N. Dak., 29, Valley City 30, Jamestown 31, Mandan Sept. 1, Bismarck 2, Dickinson 3, Glendive, Mont. 4.
GIRL IN THE TAXI (Middle West; A. H. Woods): Stroudsburg, Pa., Sept. 6.
GIRL IN THE TAXI (Michael Faraday): London, Eng., Sept. 7—Indefinite.
GIRL IN THE TAXI (A. H. Woods): Chicago, Ill., 25-31.
GIRL IN THE TAXI (Eastern; A. H. Woods): St. Vernon, N. Y., 30.
GIRL OF THE SUNNY SOUTH (W. C. Downs): Norway, Me., 28, Dixfield 29, Livermore Falls 30, Kingfield 31, Skowhegan Sept. 2, Madison 3.
GOOSE GIRL (Baker and Castle): Richmond, Va., 26-31, Norfolk Sept. 2, 7, Tarboro, N. C., 9, Wilson 10, Raleigh 11, Durham 12, Winston-Salem 13, Greenboro 14.
GOVERNOR'S LADY (Messrs. Belasco and Elliott): New York city Sept. 10—Indefinite.
GRAUSTARK (United Play Co.): Davenport, Ia., Sept. 1, Cedar Rapids 2, Anamosa 3, Savanna, Ill., 4, Morrison 5, 6, Galesburg 7, Burlington, Ia., 8, Bushnell, Ill., 9, Macomb 10, Mt. Sterling 11, Decatur 13, Bloomington 14.
GREAT DIVIDE: Grand Rapids, Mich., Sept. 1-4.
GREYHOUND (Wagenhals and Kemper): Boston, Mass., Sept. 2—Indefinite.
GREYHOUND (Wagenhals and Kemper): New York city Aug. 19—Indefinite.
HACKETT, JAMES K.: San Francisco, Cal., July 22-Aug. 31.
HERFORDS, THE (Lieber and Co.): New York city Sept. 2—Indefinite.
HODGE, WILLIAM T. (Lieber and Co.): Boston, Mass., Sept. 2-14.
HOUSE OF A THOUSAND CANDLES (C. S. Primrose): Charlevoix, Mich., 28, East Jordan 29, Boyne City 30, Grayling 31, Onaway Sept. 1, Cheboygan 2, Saginaw 4, Flint 7, Owosso 8, Ann Arbor 9, Pontiac 15.
ILLINGTON, MARGARET (Edward J. Rowland): Big Rapids, Mich., 28, Grand Rapids 29-31, Bay City Sept. 2, Saginaw 3, Lansing 4, Jackson 5, Flint 6, Port Huron 7, London, Can., 9, 10, Brantford 11, Guelph 12, Hamilton 13, 14.
IN OLD KENTUCKY (Litt and Dingwall): Rochester, Minn., 28, Mankato 29, Thief River Falls 30, 31.
JUNE MADNESS (Winthrop Ames): New York city Sept. 10—Indefinite.
KINDLING (United Play Co.): Decatur, Ill., Sept. 1, 2, Streator 3, Dixon 4, Freeport 5, Rockford 6, 7, Joliet 8, Davenport, Ia., 8, Monmouth, Ill., 9, Galesburg 10, Burlington, Ia., 12, Quincy 14.
LIFE'S SHOP WINDOW (Cliff Gordon): Rochester, N. Y., Sept. 2-7.
LIGHT ETERNAL (M. E. and E. W. Rice): St. Catharines, Can., 30, 31, Hamilton Sept. 2, 4, Galt 5, London 6, 7, Stratford 9, 10, Woodstock 11, 12, St. Thomas 13, 14.
LION AND THE MOUSE (United Play Co.): La Salle, Ill., Sept. 1, Ottawa 2, Pontiac 3, Gibson City 4, Watseka 5, Fairbury 6, Decatur 7, Streator 8, Colon, Mich., 10, Kalamazoo 11, Belding 12, Owosso 13, Charlotte 14.
LION AND THE MOUSE (United Play Co.): Rapid City, S. Dak., 28, Casper, Wyo., 30, Ft. Robinson, Neb., 31, Livingston, Mont., Sept. 2, Big Timber 3-6, Billings 7, Lewistown, Ida., 9-14.
LITTLE MISS BROWN (William A. Brady): New York city Aug. 29—Indefinite.
LOTTERY MAN (Merle H. Norton): Sterling, Ill., 30, Morrison 31, Oelwein, Ia., Sept. 2, Independence 3, Iowa Falls 4, Emmetsburg 5, Mason City 7, Albert Lea, Minn., 8, Madison, S. Dak., 9, Pipestone, Minn., 10, Brookings, S. Dak., 11, Huron 12, 13, Watertown 14.
MAN HIGHER UP (Jos. M. Gaites): Pittsburgh, Pa., Sept. 9-14.
MANN, LOUIS (Werba and Luescher): Newark, N. J., Sept. 2-7, New York city 9-14.

MAN'S WORLD, A.: St. Paul, Minn., Sept. 1-7.
MASON, JOHN (Charles Frohman): Buffalo, N. Y., 29-31, Syracuse Sept. 2, 3, Utica 4, Ithaca 5, Rochester 6, 7.
MASTER OF THE HOUSE (Messrs. Shubert): New York city Aug. 22—Indefinite.
MILLER, HENRY (Klaw and Erlanger): Brooklyn, N. Y., 26-31.
MILLION, THE (Henry W. Savage): Boston, Mass., Aug. 19—Indefinite.
MISSOURI GIRL (Norton and Rith): Rouleau, Can., 30, Moose Jaw 31, Swift Current Sept. 2, Gull Lake 3, Maple Creek 4, Medicine Hat 5, Gleichen 6, Strathmore 7, Calgary 9-11, Edmonton 12-14.
MODEL, THE (Charles Frohman): New York city Aug. 31—Indefinite.
MOLLY MAKE BELIEVE (Wm. Stoermer): Providence, R. I., Sept. 9-14.
MORTIMER, LILLIAN (Wilkes-Barre, Pa., Sept. 2-4, Scranton 5-7.
MOTHER (William A. Brady): St. Joseph, Mo., Sept. 2-4, Omaha, Neb., 5-7.
NAZIMOVA, MME. (Charles Frohman): Toronto, Can., Sept. 9-14.
NEER DO WELL (Authors' Producing Co.): New York city Sept. 2—Indefinite.
NEWMAN, JOSEPH (Clair Bozman): Las Animas, Colo., 28, 29, Lamar 30, Holly 31, Trinidad Sept. 2, Walsenburg 3, Alamosa 4, Center 5, Monte Vista 6, Creede 7, La Jara 9, Antonito 10, Chama, N. Mex., 11, Pagosa Springs, Colo., 12, Durango 13, Silverton 14.
O'DONNELL, JOHN: Indianapolis, Ind., 26-31.
OFFICER 666 (Middle West; Cohan and Harris): Portland, Me., Sept. 2-4, Bangor 6.
OFFICER 666 (Cohan and Harris): New York city Aug. 12—Indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., 3—Indefinite.
OFFICER 666 (Southern; Cohan and Harris): Des Moines, Ia., 25-31, Denver, Colo., Sept. 2, Colorado Springs 9.
O'HARA, FISKE (Augustus Pitou, Jr.): Lansing, Mich., 28, Bay City 29, Saginaw 30, Flint 31, Port Huron Sept. 1, London, Can., 2, St. Thomas 3, Stratford 4, Guelph 5, Hamilton 6, 7, Toronto 9-14.
OKLAHOMA (Kilmt and Gassolo): Louisville, Ky., 26-31, Nashville, Tenn., Sept. 1-7.
OLCOTT, CHAUNCEY (Henry Miller): St. Paul, Minn., Sept. 1-7.
OLE OLSON (William Gray): Flint, Mich., 28, Lansing 29, Lake Odessa 30, Holland 31, Benton Harbor Sept. 1, Muskegon 2, Evert 3, Ludington 4, Reed City 5, Traverse City 6, Charlevoix 7, Petoskey 9, East Jordan 10, 11, Cheboygan 12, Onawa 13, Alpena 14.
OLIVER TWIST (Lieber and Co.): Chicago, Ill., Sept. 1-21.
ONE DAY (Honey-Spooner): Allentown, Pa., 30.
OUR FRIEND FROM ARKANSAS: Sault Ste. Marie, Mich., 29.
OVER NIGHT (William A. Brady): Boston, Mass., Aug. 26—Indefinite.
OVER NIGHT (William A. Brady): St. John, Can., Sept. 2-7.
PAID IN FULL (Eastern; C. S. Primrose): Ashland, Wis., Sept. 2, New Richmond 7, Northfield, Minn., 9, Lake City 13, Mankato 15.
PAID IN FULL (Western; C. S. Primrose): Mt. Pleasant, Ia., 30, Albia 31, Buxton Sept. 2, Neola 8, Plattsmouth, Neb., 9, Glenwood 10.
PENALTY, THE (Cohan and Harris): St. Louis, Mo., 25-31.
POMANDER WALK (Lieber and Co.): Denver, Colo., 26-31.
POMANDER WALK (Lieber and Co.): San Francisco, Cal., Sept. 2-14.
POWER BEHIND THE THRONE (E. C. White): Philadelphia, Pa., Sept. 2-7.
PRICE, THE (F. S. Wertheimer): Easton, Pa., Sept. 2, So. Bethlehem 3, Wilkes-Barre 4, Scranton 5, Owego, N. Y., 6, Corning 7, Wellsville, Pa., 9, Elmira, N. Y., 10, Towanda, Pa., 11, Geneva, N. Y., 12, Penn Yan 13, Waverly 14.
PROSECUTOR, THE: Philadelphia, Pa., Sept. 2-7.
PUTTING IT OVER (Frank Hatch): Chicago, Ill., Aug. 1—Indefinite.
READY MONEY (H. H. Frazee): Peoria, Ill., Sept. 1-2, Galesburg 3, Springfield 4, Decatur 5, Robinson 6, Terre Haute, Ind., 7, St. Louis, Mo., 8-14.
READY MONEY (H. H. Frazee): New York city Aug. 19—Indefinite.
READY MONEY (Wm. A. Brady and H. H. Frazee): London, Eng., Aug. 12—Indefinite.
REBECCA OF SUNNYBROOK FARM (Jos. Brooks): London, Eng., Sept. 2—Indefinite.
REYNOLDS, HARRINGTON (A. G. Delamater): Washington, D. C., Sept. 9-15.
ROBSON, MAY (L. S. Sire): Boston, Mass., 19-31.
ROLLICKING SHANNON (Al. McLean): Indianapolis, Ind., 26-31, Louisville, Ky., Sept. 1-7, Chicago, Ill., 8-14.
ROMANCE OF THE UNDERWORLD: Rockford, Ill., Sept. 1.

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ROSARY (Central; Rowland and Clifford): Chicago Heights, Ill., 8, Knox, Ind., 9, Warsaw 10, Lagrange 11, Sturgis, Mich., 12, Three Rivers 13.
ROSARY (Circuit; Rowland and Clifford): Battle Creek, Mich., Sept. 1, Flint 2, Pontiac 3, Port Huron 4, Bay City 5-7, Saginaw 8-11, Lansing 12, Kalamazoo 13, 14.
ROSARY (Cohan and Clifford): Aurora, Ill., 1, Joliet 2, Washburn 3, Springfield 4, Kewanee 5, Geneseo 6, Moline 7, Davenport, Ia., 8, Knoxville 9, Oskaloosa 10, Corydon 11, Leon 12, Albia 13.
ROSARY (Eastern; Rowland and Clifford): Streator, Ill., 1, Bloomington 2, Farmer City 3, Hoopston 4, Rantoul 5, Gilman 6, Kankakee 7, Hammond, Ind., 8, De Kalb, Ill., 9, Sycamore 10, Oregon 11, Savannah 12, Freeport 13.
ROSARY (Western; Rowland and Clifford): Alton, Ill., Sept. 1, Jefferson City, Mo., 2, Mexico 3, Columbus 4, Brunswick 6, Moberly 7, Sedalia 9, Warrensburg 10, Butler 11, Lamar 12, Carthage 13, Springfield 14.
ROSARY (Gaskill and MacVitty): Stoughton, Wis., 28, Baraboo 29, Viroqua 30, Tomah 31, La Crosse Sept. 1, Winona, Minn., 2, Austin 3, Greene, Ia., 4, Waverly 5, Clarksville 6, Cedar Falls 7, Tama 9, Belle Plaine 10, Brooklyn 11, Newton 12, Guthrie Centre 13, Adair 14.
ROSARY (Southern; Rowland and Clifford): Booneville, Ky., 28, Owensboro 29, Shelbyville 30, Georgetown 31, Lexington Sept. 2, Frankfort 3, Mt. Sterling 4, Winchester 5, Cynthiana 6, Paris 7, Rich-

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ROSS, THOMAS W. (Cohan and Harris): Wheeling, W. Va., 31, Cincinnati, O., Sept. 2-7.

ROUND-UP (Klaw and Erlanger): Terre Haute, Ind., Sept. 5.

ROYAL SLAVE (George H. Bubb): Lapeer, Mich., 28, Fenton 29, St. Johns 30, Fowler 31, Big Rapids Sept. 3.

SCRAPE OF THE PEN: London, Eng., Sept. 4—Indefinite.

SERVANT IN THE HOUSE (Merle H. Norton): Coldwater, Mich., 28, Adrian 29, Waukegan, O., 30, Bryan 31, Hicksville Sept. 2, Paulding 3, Findlay 4, Sidney 5, Upper Sandusky 6, Ashland 9, Loudenville 10, Massillon 11, Lisbon 12, East Liverpool 13, Beaver Falls, Pa., 14.

SHEA, THOMAS E. (A. H. Woods): Grand Rapids, Mich., 29-31.

SHEPHERD OF THE HILLS (City): Gas-kill and MacVitty: Kansas City, Mo., 25-31, St. Joseph Sept. 1-4, Omaha, Neb., 5-7, Des Moines, Ia., 8-11, Grinnell 12, Ottumwa 13, Burlington 14.

SHEPHERD OF THE HILLS (Eastern): Gas-kill and MacVitty: Marinette, Wis., 31, Escanaba, Mich., Sept. 1, Marquette 2, Hancock 3, Calumet 4, Ishpeming 5, Manistique 6, Sault Ste. Marie, Can., 7, Sault Ste. Marie, Mich., 9, Cheboygan 10, Charlevoix 11, Boyne City 12, E. Jordan 13, Traverse City 14.

SHEPHERD OF THE HILLS (Western): Gas-kill and MacVitty: Sterling, Ill., 28, Savanna 29, Rockford 30, 31, Kenosha, Wis., Sept. 1, Racine 2, Beaver Dam 3, Cambria 4, Watertown 5, Berlin 6, Neenah 7, Fond du Lac 8.

STAHL ROSE (H. B. Harris, Inc.): Troy, N. Y., 28, Glens Falls 29, Utica 30, Springfield, Mass., 31, Boston Sept. 2—Indefinite.

SPOONER, EDNA MAY (Blaney-Spooner Co.): Brooklyn, N. Y., Sept. 2-7.

STABLE ROSE (Henry B. Harris, Inc.): Boston, Mass., Sept. 2-14.

STEWART, MAY (J. E. Chae): Clinton, Ia., Sept. 2.

SUNBONNET SUE (Park Play Co.): Stanton, Mich., 28, Carson City 29, Mt. Pleasant 30, Saginaw 31, Owosso Sept. 1, Port Huron 2, Mt. Clemens 3, Monroe 4, Morenci 5, Auburn, Ind., 6, Logansport 7, Hicksville, O., 9, Carey 10, Mechanicsburg 11, St. Paris 12, Ottawa 13, Lima 14.

TALKER, THE (Henry B. Harris, Inc.): Philadelphia, Pa., Sept. 2-21.

THELMA (Smith and Sherman's): Allegan, Mich., 28, Otsego 29, Plainwell 30, Concord 31.

THIEF, THE (C. S. Primrose): Laporte, Ind., 28, Nappanee 29, Goshen 30, Dowagiac, Mich., 31, Michigan City, Ind., Sept. 1, Hammond 2, Fairbury, Ill., 3, Ottawa 4, La Salle 5, Streator 6, Joliet 7, Aurora 8, Hannibal, Mo., 14, Quincy, Ill., 15.

THIRD DEGREE (United Play Co.): Michigan City, Ind., 30, Laporte 31, Hammond Sept. 1, Kalamazoo, Mich., 2, Nappanee, Ind., 3, Kendallville 4, Angola 5, Jansville 6, Marshall 7, South Bend 8, Dowagiac, Mich., 9, Jackson 10, Adrian 11, Tecumseh 12, Ypsilanti 13, Bay City 14.

TRAIL OF THE LONESOME PINE: Chicago, Ill., Sept. 8-21.

TRAVELING SALESMAN (H. B. Harris, Inc.): Cincinnati, O., Sept. 2-7, Louisville, Ky., 8-14.

UNCLE TOM'S CABIN (Eastern): Wm. Kibbie: Akron, O., 26-28, Toledo 29-31.

UNCLE TOM'S CABIN (Western): Wm. Kibbie: Iron River, Wis., 28, Eau Claire 29, Stillwater, Minn., 30, Red Wing 31.

UNCLE TOM'S CABIN (Terry's): Spencer, Ia., 28, Ruthven 29, Rolfe 30, Gilmore City 31.

UNDER ARIZONA SKIES: Iron Mountain, Mich., 28.

TRAVELING STOCK COMPANIES.

BAILEY-LOCKWOOD: Atchison, Kan., 26-31, Jefferson City, Mo., Sept. 2-7, Sedalia 9-15.

BAIRD GRACE: Pine Bluff, Ark., 19-31.

BESSEY, JACK: Decatur, Ill., 25-31.

CARROLL, COMEDY (Ion Carroll): Shelbyville, Ky., 26-31.

CHASE-LISTER (Glenn F. Chase): Nellig, Neb., 28-31.

CHATTERTON, ARTHUR (Fred R. Willard): Hornell, N. Y., 26-31, Canton, O., Sept. 2-7, Battle Creek, Mich., 9-14.

CHAUNCEY-KIEFFER (Fred Chauncey): Martinsburg, W. Va., 26-31.

COLONIAL (Cortland Hopkins): Arichat, N. S., 27-31, Canoe Sept. 2-7, Pictou 9, 10, Oxford 11, 12, Truro 13, 14.

CORNELL-PRICE PLAYERS (W. E. Cornell): Mt. Pleasant, Mich., 26-31, Hastings Sept. 2-7.

DOYLE (Edwin Doyle): Crawfordsvale, Ind., 26-31, Huntington Sept. 2-7, Goshen 9-14.

DYMONT (A. M. Diamond): Ludington, Mich., 22-28.

FRANK, JOHN E. PLAYERS (Clarence Auskins): Dallas, Tex., 26-Sept. 7.

GRAHAM, OSCAR: Sedalia, Mo., 25-31, Nevada Sept. 1-7, Ft. Scott, Kan., 8-14.

HAYES, LUCY M. ASSOCIATE PLAYERS: Orleans, Neb., 27-29, Stockton, Kan., Sept. 2-7, Logan 9-14.

HIMMELEIN'S ASSOCIATE PLAYERS (Ira E. Earle): Jackson, Mich., 26-Sept. 7.

OPERA AND MUSICAL COMEDY.

ADOLPHUS (Strum and Workman): Los Angeles, Cal., April 8—Indefinite.

ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Milwaukee Wis., Sept. 1-7.

BEAUTY SPOT: New York city Sept. 2-7.

CABLE, RICHARD, AND HATTIE WILLIAMS (Chas. Frohman): New York city Aug. 5—Indefinite.

CAREY JONES (Rowland and Clifford): Chicago, Ill., Sept. 1-7.

CHARITY GIRL (George W. Lederer Production Co.): Chicago, Ill., July 29—Indefinite.

COHAN IN AFRICA: Cleveland, O., Sept. 1-7.

COW AND THE MOON: Washington, D. C., Sept. 2-7.

COUNT OF LUXEMBOURG (Klaw and Erlanger): Boston, Mass., Aug. 26-Sept. 14.

ELTINGE, JULIAN (A. H. Woods): Atlantic City, N. J., 26-31, Pittsburgh, Pa., Sept. 2-7.

FISCHER'S COMEDY (Messrs. Fischer and James): Los Angeles, Cal.—Indefinite.

FLIRTING PRINCESS (H. P. Hill): Montreal, Can., 26-31, Ottawa Sept. 2-4, Brockville 6, Kingston 7, Peterboro 9, Hamilton 10, 11.

FOY, EDDIE (Werba and Luescher): Newark, N. J., 9-14.

GILBERT AND SULLIVAN OPERA (Messrs. Shubert): San Diego, Cal., 25-28, Portland, Ore., Sept. 1-7, Seattle, Wash., 8-14.

GIRL AT THE GATE (Harry Askin): Detroit, Mich., 26-31, Chicago, Ill., Sept. 2—Indefinite.

GIRL FROM BRIGHTON (William Fox): New York city Aug. 31—Indefinite.

GIRL FROM NOWHERE: South Bend, Ind., Sept. 2-4, Kalamazoo, Mich., 5-7.

GIRL FROM TOKIO: Harrisburg, Pa., Sept. 2-4, Atlantic City, N. J., 5-7.

GIRL OF MY DREAMS (Jos. M. Gaites): Rochester, N. Y., 26-31, Montreal, Can., 9-14.

HANKY-PANKY (Low Fields): New York city Aug. 5—Indefinite.

HE CAME FROM MILWAUKEE: New York city Sept. 2-7.

HEN PECKS (Low Fields): Albany, N. Y., Sept. 2-4, Troy 5-7.

HER LEFT SHOULDER (Klaw and Erlanger): Philadelphia, Pa., Sept. 9-21.

HITCHCOCK, RAYMOND (Cohan and Harris): Atlantic City, N. J., Sept. 9-14.

KISS WALTZ: Rochester, N. Y., 31.

KOLB AND DILL: Oakland, Cal., 26-31.

LEAN, CECIL, AND FLORENCE HOLBROOK (Joseph M. Gaites): Chicago, Ill., Aug. 12—Indefinite.

LEWIS, DAVE (Rowland and Clifford): St. Joseph, Mo., 28-31, Kansas City Sept. 1-7, St. Louis 8-14.

LITTLE MISS FIX-IT (Werba and Luescher): Providence, R. I., Sept. 2-7.

LITTLE NEMO: Williamette, Conn., 29.

LOUISIANA LOU (Harry Askin): St. Paul, Minn., 25-31.

MADAME SHERRY (Co. B; Messrs. Woods, Frazee and Lederer): Mt. Vernon, N. Y., 31.

MADAME SHERRY (Co. C; Messrs. Woods, Frazee and Lederer): Rochester, N. Y., Sept. 2-4.

MADAME SHERRY (Co. D; Messrs. Woods, Frazee and Lederer): Richmond, Va., Sept. 2-7.

MADAME SHERRY (Co. E; Messrs. Woods, Frazee and Lederer): Huntington, Pa., Sept. 2.

MERRY COUNTERTESS (Messrs. Shubert): New York city Aug. 20—Indefinite.

MERRY WIDOW REMARRIED (Max Paetkenheuer): Chicago, Ill., Aug. 4—Indefinite.

MISS NOBODY FROM STARLAND: Des Moines, Ia., Sept. 1.

MODERN EVE (Mort Singer): Chicago, Ill., April 21—Indefinite.

MY BEST GIRL (Henry B. Harris, Inc.): Cleveland, O., 26-31, Buffalo, N. Y., Sept. 2-7, New York city 9—Indefinite.

NEARLY A HERO: Boston, Mass., Sept. 2-7.

OH! OH! DELPHINE (Klaw and Erlanger): Philadelphia, Pa., Sept. 9-21.

PINK LADY (Klaw and Erlanger): Newport, R. I., Sept. 9.

PINK LADY (Klaw and Erlanger): New York city Aug. 26—Indefinite.

POLISH WEDDING (Cohan and Harris): Detroit, Mich., Sept. 2-7.

POLLARD JUVENILE OPERA (E. F. Chester): Seattle, Wash., Aug. 24-Sept. 5.

PRINCE OF TO-NIGHT (Le Comte and Fletcher): Ft. William, Can., 26-28, Hibbing, Minn., 30, Virginia 31, Superior, Wis., Sept. 1, Duluth, Minn., 2, Brainard 3, Ferguson Falls 4, Waberton, No. Dak., 5, Ortonville, Minn., 6, Milbank, 8, Dak., 7, Watertown 9, Huron 10, 11, Pierre 12, Deadwood 13, 14.

QUAKER GIRL (Co. A; H. B. Harris, Inc.): Montreal, Can., 26-31, Boston, Mass., Sept. 2—Indefinite.

QUAKER GIRL (Co. B; H. B. Harris, Inc.): Plainfield, N. J., Sept. 9, Trenton 10, 11, Atlantic City 12-14.

RED HEAD: Detroit, Mich., Sept. 1-7.

RED ROSE (John C. Fisher): Barre, Vt., 28, Rutland 29, Pittsburg, N. Y., 30, Burlington, Vt., 31, Montreal, Can., Sept. 2-7, Ottawa 9-14.

RING, JULIE (J. P. Goring and Co., Inc.): Bangor, Me., 28, Waterville 30, Augusta 31, Lawrence, Mass., Sept. 2.

ROBIN HOOD (Daniel V. Arthur): New York city Aug. 12—Indefinite.

ROSE MAID (Werba and Luescher): New York city April 22—Indefinite.

ROSE MAID (Southern: Werba and Luescher): Portland, Me., 26-31.

SIREN, THE (Charles Frohman): New York city Sept. 2-7.

SPRING MAID (Werba and Luescher): Wheeling, W. Va., Sept. 3, 4.

MINSTRELS.

BIG CITY (John W. Vogel's): New Lexington, O., 28, Crooksville 29, McConnelville 30, Parkersburg, W. Va., 31.

DUMONT'S FLANK (Howard M. Evans): Philadelphia, Pa., Aug. 31—Indefinite.

EVANS, GEORGE, HONEY BOY MINSTRELS (Daniel Shea): Saginaw, Mich., 28, Kalamazoo 29, Jackson 30, Battle Creek 31, Cleveland, O., Sept. 2-7.

FIELD'S, AL. G. (Edward Conard): Columbus, O., 26-31, Louisville, Ky., 2, 3, Lexington 4, Chattanooga, Tenn., 5, Knoxville 6, Asheville, N. C., 7, Charlotte 9, Greensboro 10, Winston-Salem 11, Danville, Va., 12, Norfolk 13, 14.

O'BRIEN, NEIL: Buffalo, N. Y., 29-31, Pittsburgh, Pa., Sept. 2-7.

PRIMROSE AND DOCKSTADER'S: Dover, N. H., Sept. 11.

RENIX BROTHERS: Waukon, Ia., 27-29, West Union Sept. 2-5, Allison 10-12, Grundy Center 17-19.

BURLESQUE-EASTERN WHEEL.

AL REEVES: Kansas City, Mo., 26-31.

AMERICAN BEAUTIES (Ed. E. Daley): Pittsburgh, Pa., 26-31.

BEAUTY, YOUTH, AND FOLLY (W. V. Jennings): St. Louis, Mo., 25-31.

BEHMAN (Jack Singer): Detroit, Mich., 26-31.

BEN WELCH'S (Jacob Lieberman): New York city 26-31.

BIG GAITY (Paul Paulcraft): Bridgeport, Conn., 26-31.

BON TONS (Jesse Burns): Boston, Mass., 26-31, New York city Sept. 2-7.

BOWERY (Geo. H. Harris): Montreal, Can., 26-31.

COLLEGE GIRLS (Max Spiegel's): Buffalo, N. Y., 26-31.

COLUMBIA (Frank Burns): Rochester, N. Y., 26-31.

CRACKER JACKS (Bob Manchester): New York city 26-31.

DAZZLERS (Chas. B. Arnold): Philadelphia, Pa., 26-31, New York city 2-14.

DREAMLANDS (Dave Marlon): Brooklyn, N. Y., 26-31.

GAY MASQUERADERS (M. Messing): Albany, N. Y., 26-28, Worcester, Mass., 29-31.

GINGER GIRLS (Manny Rosenthal): New York city 17-31.

GIRLS ON THE GREAT WHITE WAY (Dave Gordon): Washington, D. C., 26-31.

GIRLS FROM HAPPYLAND (Lou Hartig): Philadelphia, Pa., 26-31.

GOLDEN CROOKS (James Fulton): Hoboken, N. J., 26-28, Paterson 29-31.

HARRY HASTINGS: Baltimore, Md., 26-31.

JOLLY FOLLIES (Al. Rich): New York city 26-Sept. 7.

KNICKERBOCKERS (Louis Robie): Cincinnati, O., 25-31.

LOVE MAKERS (Sam Howe): Chicago, Ill., 26-31.

BURLESQUE-WESTERN WHEEL.

AMERICANS (Eddie Miner): Washington, D. C., 26-31.

AUTO GIRLS (Teddy Simonds): Philadelphia, Pa., 26-31.

BIG REVIEW (Henry P. Dixon): Newark, N. J., 26-31.

BOHEMIANS (Al. Lubin): Omaha, Neb., 25-31.

CENTURY GIRLS (Walter Greaves): Cincinnati, O., 25-31.

CERRY BLOSSOMS (Max Armstrong): Philadelphia, Pa., 26-31.

DAFFYDILLS (Arthur Muller): Milwaukee, Wis., 26-31.

DANDY GIRLS (Charles F. Cromwell): Cleveland, O., 26-31.

DANTE'S DAUGHTERS (Chas. Taylor): Toronto, Can., 26-31.

DUCKLING: Chicago, Ill., 25-31.

FOLLIES OF THE DAY (Barney Gerard): Chicago, Ill., 25-31.

GAY WIDOWS (Louis Oberworth): Paterson, N. J., 26-28, Scranton, Pa., 29-31.

GIRLS FROM JOYLAND (Sim Williams): Detroit, Mich., 25-31.

GIRLS FROM MISSOURI (L. Talbot): Harrisburg, Pa., 28, Altoona 29, Johnstown 30, McKeesport 31.

GIRLS FROM RENO (James Madison): Indianapolis, Ind., 26-31.

HIGH LIFE IN BURLESQUE (Chas. Falke): New York city 26-31.

JARDIN DE PARIS (Leo Stevens): Kansas City, Mo., 25-31.

LADY RUCCANEERS (H. M. Strouse): Buffalo, N. Y., 26-31.

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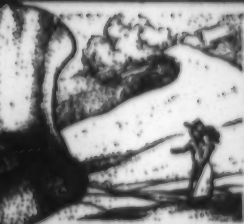
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MOTION PICTURES



VIEWS OF THE REVIEWER

JUST what good, if any, the discussion of censorship at the Chicago convention of the Motion Picture Exhibitors' League of America is to accomplish remains for future developments to reveal. Further than the appointment of a committee of five men to serve as a delegation to decide upon the standard of films to be used by exhibitors throughout the country, and the urging of co-operation with an existing public agency, no definite decision seemed to be reached. It was hinted, however, that the present National Board of Censorship does not measure up to the standard of proper censorship, and some means of doing away with this body seemed to be in order. A State board of censorship appeared to be the prevailing desire of the convention, backed by the opinion of President Neff and others, who are reported as advocating such boards throughout the country, with the provision that they be appointed by Governors, since a national board could have no jurisdiction over exhibiting films in the States themselves.

Logical as these elaborate plans of censorship may appear, it is somewhat of a question whether this agitation and desire to do away with the present form of censorship is not a step very much in the wrong direction, and one calculated to work a deal of harm if brought to an issue. The same amount of energy spent in throwing off altogether the so-called yoke of censorship might be more to the point. It is a condition consummately to be desired, since any art is its own best censor through the public to whom it is addressed. Though certain agitators have perhaps wrought harm in railing at present censorship conditions, rather than censorship itself, and thus driven the work into other channels, the means now employed would seem to be quite as adequate at present as any other.

It was no small amount of foresight that prompted the Patents Company in the early days of picture, when their exhibition needed the stamp of public approval, to accept the service of the National Board of Censorship, although later events might indicate that by so doing they have invited other censorship. However, the National Board has assuredly warded off much public censorship, which might otherwise have asserted itself, and its acceptance by the manufacturer has shown the sincerity of both, since their suggestions have been considered, in spite of the many rumors to the contrary. Whatever their omissions may have been and whatever lack of judgment they may have displayed, they have been a restraint on the manufacturer, and no other like body could do little else at this late day, since there remains nothing to censor.

It is sometimes argued that censorship is necessary, because the motion picture public is somewhat different than the theatregoing population. It is decidedly more cosmopolitan, but wherein it differs in other directions it is hard to discover. The picture drama, which seems so much in need of censorship, is addressed to humanity at large, deals with human evolutions and meets response in all men alike, when properly conceived and presented. The subject matter is for the individual, collectively and



CHARLES L. GASKILL

Director of the Helen Gardner Players.

separately, who has always been quite able to determine his preference and to censor that which he opposes. The psychology of the audience has ever been the triumph of truth, whatever its own moral caliber, and good drama is, above all, addressed to the moral man. For this reason the manufacturer who would take advantage of the lack of censorship in producing questionable drama would effect his own ruin. It should be remembered that evil acts from preference under cover. As for the child, he sees as a child, and the impetus to do by suggestion is not

contained in pictures alone. It is largely a matter of life itself and the individual.

Censorship, however, is too much a check and restraint to any art, and, as has been constantly advocated in these pages, the sincere manufacturer does not need it, and the one who does will fall of himself. The police censorship in various cities has been proof enough in itself of the irresponsibility of such bodies, and should their organizations be raised from municipal authority to the State, and be conducted by educated, intelligent thinkers, there would still be the desire to find in pictures what is not there, and human judgment would be quite as diverse. A manufacturer or exhibitor would hardly be able to determine just what is proper and what is not, by any definite standard of one set of minds. He would have many diverging opinions to consider and be kept in a constant retrospection, which would necessarily limit his work. Thus censorship either should be abolished entirely or allowed to die its own natural death.

So much is being said and written nowadays on the art of photoplay writing, that an aspiring scenario writer is no doubt quite overwhelmed by the mighty influx of information and learning floating about. With so many master minds laboriously striving to tell the other half how to be successful, it almost would seem that the files of every producer should be full to the overflowing with the efforts of the successful, who, it might be thought, would have little time or occasion to teach others the art of success. Yet it is quite obvious that they do find a reasonable amount of glory in acquainting others with their own and how it may be emulated.

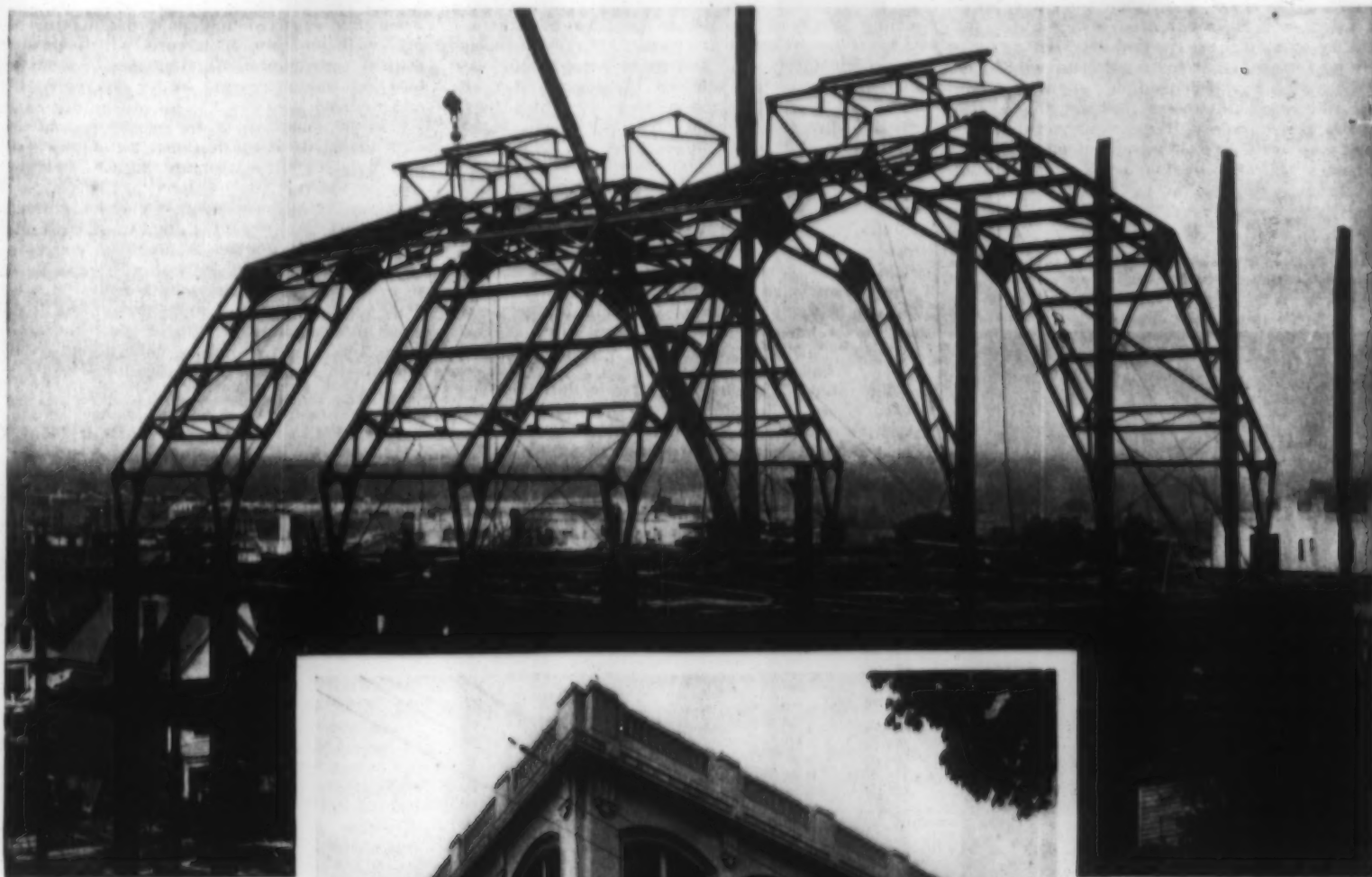
It is suspected, however, that success rarely comes by imitation, and although one may thank the other for his helpful "life's story" and obtain a certain benefit therefrom, in order to succeed

himself he must develop his own ideas in his own way, and it is presumed that the young and budding photo-playwright must do the same. Any amount of conflicting ideas on technique doled out to him from various and divergent sources is not sending him much higher up the ladder of success, until his own mental outlook ascends along with his learning. It would be foolish, however, to deny that much may be learned from the one higher up the ladder, but it is well to be certain that he is higher up.

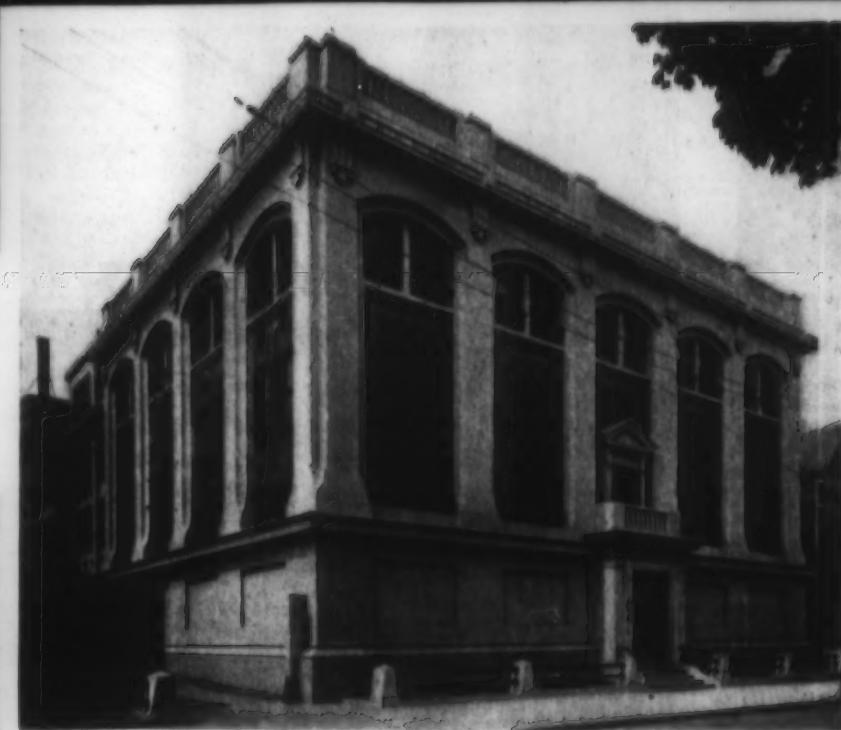
Nevertheless, it is felt that the greater part of whatever technique is needed may be found by the aspirant in photodrama construction by watching and studying the pictures in his own way. If his mind is not fertile enough to grasp what he sees there, the conclusion is, that he is not exactly adapted for the avocation. If individuality of idea is demanded, the "photo-writer" certainly can develop his own originality by no better means than by expanding his thought through his own individual thinking, irrespective of what others may think on the subject of picture writing. Too much discussion of technique, which is only a means to an end, only confuses and limits the powers,



RALPH H. INCE, DIRECTOR BISON 101; SIOUX CHIEF, AND "CHIEF" MYERS, OF THE NEW YORK GIANTS



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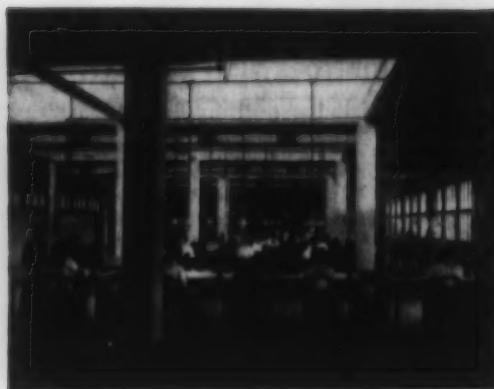
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since it tends to prevent a broad and individual outlook. While it is indeed an essential requirement to success, the great need to-day is not for a quantity of unimaginative authors, writing technically perfect plays but for a sufficient number of versatile and accomplished minds, whose imagination and artistic abilities are thoroughly adequate to discern the subtle requirements of picture writing and who are able to discover not only life-giving themes but also live methods of presenting them through recourse to their own productive minds.

* * * *

While it is true that without the form which technical knowledge creates, any play would be of little worth, it is also obvious that technique of



GERTRUDE MCCOY

Of the Edison Players

itself defeats its own purpose, since it may become too much the master of the imagination. At its best technique is only the experience of others who have gone before in their effort to obtain certain results. From new conditions spring other requirements than have previously appeared and it remains for the true artist and author to progress on into new fields of thought—a condition hardly realized by a too close adherence to the old. A little less teaching of the art of photo-playwriting and the establishment of an institution for the development of the imagination might be more to the point. Less second-hand thinking on the part of the author and more original study of what he himself sees in life and upon the screen, it is believed, would be far more productive of progress in the art of picture conception and authorship.

* * * *

Indeed, the producer has much to be thankful for in the way of the improved scripts he now receives, due to the much distributed knowledge on technical matters, but he still complains of the lack of ideas, the dearth of good scenario writers and the weakness of plots. Producers, "how-to-be-successful" writers and critics all unite in condemning the inoffensive plot. It is called "thin" and "trite" and "padded," while authors and directors are told to get more "vim" and "snap" into the productions. It may be, however, that the trouble is not so much with the plots as with the plot makers and their methods.

* * * *

There are few plots or ideas that have not already appeared in picture drama in some form, and it accordingly seems rather illogical to declare that plots and ideas are at a premium. It is their abuse on the part of the offender using them that calls for complaint. It is made thin and trite, when the receipt calls for more compounding, while the plot is there either waiting to be discovered or is covered up by much irrelevant matter. Perhaps the unusual twist so often mentioned is present, only needing to be used. Blessed is the Columbus to his own plot.

But explorers of this nature are not as many as might be desired, and accordingly the staff writer and scenario editor becomes of greater value to the producer at present. If they are men of artistic forethought and ability, they should be able to develop and discern the hidden idea of most any plot submitted to them or which they may be directed to write. The present tendency on the part of the manufacturer to employ on their staff trained thinkers along these lines, is a step in the right direction. Yet whatever technical knowledge such men may possess, the desired results will hardly be apparent unless they be men whose imaginations have been trained in the right direction, whose sympathies are broad and whose knowledge of life is as keen as it is true, for art is not a matter of compounding or mere technique alone—it is the man himself.

* * * *

The value of the outside writer to the manufacturer is not underestimated in this way, and indeed, as conditions continue to change for the better, he should become of even greater service to the manufacturer, but at present, although a number of manufacturers are allowing themselves to be deceived into the idea that they are obtaining such service, the need is not for men capable of producing so many feet of "goods" to be bartered off in shrewd business deal, but true producing



HARRY CASHMAN

The Widely Known and Popular Comedian with the Essanay Eastern Stock Company

artists, and dramatists, who not only know technical requirements but who are also able to think independently and see beneath the surface of things.

THE REVIEWER.

EXHIBITORS VISIT ESSANAY.

The big Essanay Chicago studio was crowded with interested exhibitors and their wives convention week, when an adaptation of Longfellow's Robert of Sicily was under way. Great wonder and admiration was expressed at seeing this massive production being enacted. The exhibitors and their friends were seated comfortably and given an excellent view of everything transpiring on the floor. Guides then conducted the visitors through the plant, explaining the various processes of developing, drying and assembling film.

EXHIBITORS' BALL NOV. 14.

It is planned to make the second annual ball of the Motion Picture Exhibitors' League of New York one of the greatest social events and gather-

ings in the film world. It will be held on the evening of Nov. 14 at the Palm Garden, New York, when it is expected that many manufacturers and players in the realm of pictures will be present, as well as several prominent officials. An invitation has been extended to Governor Dix of the State, and New York city will in all probability be represented by members of its official board. M. A. Neff, president of the National Exhibitors' League, and United States Senator Joseph B. Foraker, counsel for the League, have also declared their intention of being present. The Selig Company have consented to send a number of their players from the Eastern Stock company to supply entertainment, while Siegmund Lubin has also promised to bring a large number of his actors from Philadelphia, and to be present in person. It is understood that Maurice Costello, of the Vitagraph, and Alice Joyce, of the Kalem, have accepted the invitation to lead the grand march.

UNIVERSAL ACQUIRES LARGE TRACT.

A valuable tract of rugged Western scenery, overlooking the San Fernando Valley, near Lankershim, a few miles from Los Angeles, has been taken over by the Universal Film Manufacturing Company with the intention of making a mammoth Western studio for use in spectacular and Western subjects. The territory, which has been leased and purchased by representatives of the company, embraces about 12,000 acres, while, it is declared, that the holdings will be increased in the future to 20,000, as the company has obtained an option of the 8,000 acres of land adjoining, which it now has the privilege of using. A representative of the company states that approximately \$1,000,000 will be spent on developments eventually, while \$75,000 is now being used in the beginning for the installing of necessary improvements. These will include six large stages for big productions, the damming of a river for an artificial lake, and other structures for the members of the company. When completed it will be the largest outdoor motion picture studio in the world.



"BENNY FROM LUBINVILLE," AND THE PATHE MASCOT

RAVER REPRESENTS ITALIA.

During the last month Signor Carlo Sciamengo, the head of the Italia Company, of Torino, Italy, has been in this country negotiating for an agency of Italia films, since the agreement with the New York Motion Picture Company has expired. Harry R. Raver, secretary and general manager of the Film Supply Company, has made arrangements whereby he will become sole agent for this brand in the United States. The new deal, Mr. Raver declares, will in nowise affect his present association, and very shortly he expects to establish a New York office.

A GREAT MODEL FILM ESTABLISHMENT

The New Biograph Laboratory, Studios and Administration Buildings in the Bronx Are Marvels of Constructive and Scientific Development.

What most impresses one at first view about the new laboratory and studios of the Biograph Company, now being completed in the Bronx (the laboratory is already in operation), is the massive solidity of all the structures. They have all the appearance of being erected not for the present, but for the future centuries. The faith of the designers and builders in the permanency of the business and the certain continuation of that marvelous growth and development of motion pictures which have already become one of the wonders of the age, must have been unlimited.

On closer and more particular inspection, the thought that constantly recurs is amazement at the infinite foresight, skill, and ingenuity with which every detail has been planned and figured out in advance. Here is a vast art and industry only in its infancy, with the briefest past to furnish the wisdom of experience, and with the consequent necessity of original invention for nearly every piece of machinery, apparatus, and economical arrangement, and yet nothing seems to have been overlooked; every part and portion seems to fit into every other part and portion with mathematical accuracy.

Taking the new Biograph establishment as a fitting example of American advancement in motion picture production from the scientific and industrial side, we are left little cause to wonder at the tremendous lead which this country has gained over the film makers of Europe.

As to the magnitude of the establishment here are a few illuminating figures:

The entire cost, completed and fitted up, will be about three-quarters of a million.

Washed and filtered air to the amount of 35,000 cubic feet is circulated throughout the laboratory building every minute, changing all the air every eight minutes.

There is about 300,000 feet of electric wiring in the laboratory building.

The studio building has 675 tons of structural iron work.

Five big trusses, each weighing 30 tons, support the floor of the top or daylight studio.

The glass in the roof and ends of this daylight studio is wire ribbed, and measures 21,000 square feet.

The floor of the top studio, resting on mammoth iron trusses as heavy as railroad bridge construction, will sustain 400 pounds to the square foot.

Two studios, the daylight studio at the top and the artificial light studio underneath, are each 120 by 80 feet in size, giving 10,200 square feet of studio floor space, capable of being set with 24 ordinary size scenes at one time, if such a thing were required.

These are but a few of the statistical items that express in big figures the magnitude of the establishment. More significant is the uniform exactitude with which the whole has been planned and carried out from the smallest detail to the largest. We are all aware how much is added to the general excellence of a motion picture when the photography approaches perfection. It is true, as one of the Biograph officials remarked, that perfect photography never saved a bad picture story; but bad photography has detracted from a good story, if, indeed, it has not sometimes ruined it. And it is to avoid to the utmost extent this possibility of injuring an otherwise good picture play by faulty photographic and laboratory work that so much pains has been taken to insure the best possible results.

Take the matter of dust specs on a negative or a printed positive. The smallest particle of dust, too small to be detected by the naked eye, lodged on a film and enlarged by the projecting lens 380 times, as is the case with the average picture on the screen, and we have a spot or imperfection of quite distinguishable size on the picture as we see it. With a succession of these blotches we see a picture that is noticeably imperfect. To guard against every possibility of the presence of dust therefore becomes an imperative necessity to the manufacturer who would have his films as near perfect as human care and intelligence will allow.

The thorough manner in which the Biograph Company has undertaken to overcome this obstacle is indicative of the entire spirit that pervades the management of all the company's operations.

Commencing with scrupulous cleanliness in every department of the laboratory where the films are handled, the danger of dust is obviated by a system of ventilation whereby practically every particle of air that passes into the building is first filtered and washed and then distributed to the various rooms. The building itself is located on the highest point in the Bronx, in the residence section, with no railroad, factory or other soot or dust creating institution within reach. The air is pumped through a flue from the top of the building to the basement where it is filtered through cotton sacks frequently renovated. The air is then washed with clean running water and is heated or cooled according to the temperature desired and distributed to the various rooms in the building. By this means the entire premises is kept at any desired temperature as well as ventilated,

the process being known as the indirect method.

It is in the basement, where we have traced by the air cleansing and distributing plant, that we find numerous other apparatus employed in the general economy of the establishment. For instance, all the water used in the building is thoroughly filtered and the water used for developing is conveyed in brass pipes so that no iron may be imparted to it. A tank of ten thousand gallons capacity holds the "hypo" water after use, so that the chemicals can be saved. This and other recovered water is then used for cooling the gas engines and for other purposes, so that not a drop is wasted. Two gas engines generate the electricity which is carried to the various motors operating the machinery. Boilers to the number of six make the steam by which heat is applied to the cleansed air before distribution by means of the blowers. A vacuum cleaner is also connected by pipes with every corner of the building to collect what little dust might find its way inside.

Let us now follow the film from its raw state to its final completed condition, assuming that the negative has first been exposed. On the second floor are located the negative developing, drying, and inspection rooms, and the positive printing rooms. The printing machines in these rooms are entirely new, invented, designed and manufactured by the company itself. To gain entrance to the darkened printing rooms, one must pass through a series of curious passageways which exclude all outside light. Double doors, working automatically and alternately with an anteroom between enable workmen to convey material in and out without danger of light penetrating.

The printed positive films are next conveyed to the positive developing room, where they are wound on drum-shaped racks, which revolve over and partly in the developing baths, all regulated with mathematical exactitude.

After developing and fixing, the positives, which are the films that are exhibited, are washed free from chemicals by conveying the drum-shaped racks with the films still on them to frames where they are revolved in clear water for a period of time, regulated automatically according to the number of revolutions. When a drum has revolved the required length of time, a semaphore signal fixed to the shaft above drops, and workmen convey the drum with its envelope of film to another rack where it is revolved rapidly to throw off the surplus water. Nothing is thus left to the chance of human error.

The drum then goes to the drying room, which is kept at the permanent temperature of 80 degrees, and here the film is dried and prepared for sending to the assembling room on the third floor. Here the separate scenes are cut, assembled, and connected together by girls working at tables, as shown in the illustration on another page.

Although frequent inspections of the negatives and each piece of positive film have been made throughout the process described above, the completed product is again subjected to another careful inspection, this time by running it through an exhibiting machine which throws the picture on a small screen about 12 by 18 inches in size. There is an operator for each machine, who watches the picture carefully, and any piece of imperfect film is detected, cut out and replaced. Every foot of positive film sent out is thus inspected before shipment. It is believed that the Biograph Company is the only one that practices this final precaution.

On the same floor with the assembling room are the laboratory offices, an experimental machine shop and a series of great fireproof vaults. On the floor above are the kitchen and dining rooms, where lunch is furnished and served for the operators at cost. Opening from the dining room and a recreation room is a roof-garden for use in fair weather.

The studio building, the iron structural framework of which is shown in the illustrations, is equally unique, and massive in appearance and conception. Two great studios are provided, one for artificial light on the ground floor, and the other for daylight work on the top floor under the great glass roof.

Between these two studios is another floor which forms a part of the massive trusses. It can be noted in the illustration. Here will be the dressing rooms, those for the stock company being provided with shower baths. From the dressing rooms the players can go either down or up, to the artificial light studio below or the daylight studio above, as may be desired.

In the artificial light studio there is room if needed for a dozen scenes of ordinary size to be set at one time, or for several mammoth deep sets when occasion requires. The distance from the floor to the ceiling is 23 feet and all the necessary stage machinery of the latest design will be installed. There are no pillars.

In the upper or daylight studio it is intended to set big, spectacular scenes, and the floor, resting on the great trusses already described, is capable of sustaining any possible weight that may be called

for. A regiment of cavalry could operate here with ease. An opening at one side will permit the hoisting or lowering of scenery from this studio to the one below or to the basement underneath.

Two elevators are being erected adjoining and connecting with the studio building. One is of ordinary size and the other is 11 by 20 feet and will lift six tons. A loaded auto van can be sent by this elevator to either studio and can there be hauled off and unloaded. The convenience of this great elevator in numerous ways can hardly be overestimated.

South of the studio and facing 176th Street is the administration building which will have a similar architectural treatment to that of the laboratory. The interior will be fitted up somewhat more ornately than the rest of the establishment, and in harmony with the dignified richness of the exterior. The shipping rooms and the letter press printing room will occupy the ground floor and the business offices, the board room, an exhibition room, assembly room for players, the dramatic director's office and the manuscript room will be on the floors above, topped by another kitchen and dining rooms.

Underneath the lower studio and the administration building is a great basement where scenery will be stored and manufactured. A complete wood working plant will be installed for the manufacture of properties as well as scenery.

In the grounds outside are the deep drilled wells from which a private supply of water will be derived and the power house with its smoke stack reaching 170 feet into the air so that no soot will reach the buildings below. The rest of the grounds will be laid out as a park which may later be increased in size.

It might be well to conclude this description of a most remarkable enterprise by a reference to the fire prevention apparatus and arrangements. The underwriters and the municipal authorities complimented the company on the completeness of its precautions. More had been done, it was declared than could possibly have been required. For instance, in the series of six vaults for the storage of negative and positive stock in the laboratory building, the doors are made to close automatically in case of fire, and in each vault there is a ventilating flue extending through the roof which would allow escape of flames and prevent explosions. Here and everywhere else in all the buildings are the very latest and most improved fire alarm and fire fighting apparatus, notwithstanding the fact that all the buildings are practically fire proof in construction being of cement and steel throughout. Even the tables at which the girls in the assembling room work are metal and not wood.

With all this perfection of machinery, apparatus and scientific method for producing the best possible films in a photographic way, it may be taken for granted that the Biograph Company will always maintain its present high standard of dramatic art quality. To do otherwise would be an anomaly not to be thought of.

THE SPECTATOR.

UNIVERSAL WESTERN PLANS.

For the past two months William Swanson, secretary of the Universal Company, has been making plans for the production of spectacular Western pictures. He has secured a large number of horses and a small army of Indians to aid him in putting on Westerns on a large scale. He has also gathered around him several capable directors in this country and abroad. Otis Turner, who had much to do with the Selig feature, *The Coming of Columbus*, is a new addition to the forces. For some time past he has been connected with the Imp brand of the Universal production, and among his pictures with this company are *Lady Audley's Secret*, *Shamash O'Brien*, and *Winning the Latona Derby*. Swanson has already completed one of these spectacular reels entitled *The Massacre of the Santa Fé Trail*, Bison brand. The picture was shown at the Chicago convention to the exhibitors and delegates in Orchestra Hall, and received a most enthusiastic reception. It is declared, by those who witnessed it.

TALKING PICTURES NEXT WINTER.

Thomas A. Edison entertained nine officers of the Argentine navy at luncheon at Orange, on Aug. 17. The party, who had motored from Bethlehem, found the inventor asleep after a long night's labor. While they waited for the appearance of their host, they were entertained in the tents of the factory's yard by a demonstration of the new Edison talking picture. When the inventor made his appearance he informed them that he had at last perfected and talking moving picture, and that it would in all probability be seen in motion picture houses next winter.

ADLER NOT RESPONSIBLE.

In a recent issue of a daily published at the Chicago Motion Picture League Convention by New York delegates, the following item is generally credited to Bertram Adler: "Wagner of Milwaukee, is some spieker. He put on the *Passion Play* in his theatre some time ago, and, eager to induce patronage, decided to stand at the door and tell passers-by of its merits. His first attempt ran something like this: 'Ladies and Gentlemen, Ve haf a fine show here now. Ve gif you Jesus Christ from start to finish.' Adler desires *The Mirror* to state that he helped write and edit two issues of the daily preceding this one, but had nothing whatever to do

with the writing or editing of the particular issue that contained this item. He knew nothing of it until he saw it in print.

LIEBLER CORRECTION.

The Liebler Company wishes to announce that it has no connection with the motion picture entitled *A Trip to the Garden of Allah*, as this picture in no way relates to The Garden of Allah stage spectacle. George C. Tyler, the managing director of the company, advised the motion picture company to take the same trip as he did in gathering atmosphere for the play, but further than this suggestion he had no part in the production itself. The name of the picture, however, according to the agreement, was to be *A Trip to the Garden of Allah*, confusion arose because the motion picture producer has been printing his poster "A Trip to" in small type, while the main title stands out in large print.

BERNHARDT FILM IN LOEW HOUSES.

An arrangement was entered into last week between Daniel Frohman, who is managing director of the Players' Film Company, and Marcus Loew, by which the moving picture play featuring Sarah Bernhardt in Queen Elizabeth will be exhibited at popular prices in all the Marcus Loew theatres of Greater Manhattan, of which there are seventeen. This will be in line with Mr. Frohman's policy of placing works of the great dramatists as well as the acting of the world's greatest artists within the reach of the masses throughout the country, and especially in remote regions, where great actors in great plays seldom appear. The next play to be placed upon the market by the Famous Players Film Company will be James O'Neill in *Monte Cristo*, which has just been completed.

ALKALI IKE AT CONVENTION.

The running of Essanay's great Western comedy, *Alkali Ike Plays the Devil*, at Orchestra Hall, Chicago, on the evening of Aug. 15, created a great deal of merriment among the large assembly of exhibitors assembled to view the latest releases of Licensed manufacturers. This photoplay is declared to be one of the funniest productions of its kind. Augustus Carney, well known for his character creation of Alkali Ike, proved very popular with the delegates. This production is booked for release Aug. 27.

TOWNSEND BILL BY SENATE.

By the passing of the Townsend bill in the Senate, Aug. 19, the film manufacturer is placed under a distinct protection of the copyright laws. Under the Townsend amendment, where there is innocent infringement the entire damage collectible shall not be more than \$100 in the case of undramatized or non-dramatic works, and not less than \$250 nor more than \$5,000 in the case of innocent infringement of a dramatic or dramatic-musical work. Before this film producers innocently infringing a story were required to pay damages of \$100 for the first and \$50 for each subsequent performance. Since many exhibitors are in the habit of showing many films simultaneously and several times each day from the number distributed to them, there might be several thousand performances before the producer is aware that he is infringing. Although the bill still awaits the President's signature, there is little doubt that it will not become law.

ECLAIR'S CONAN DOYLE SERIES.

The Paris Eclair Company have made arrangements with A. Conan Doyle whereby a series of Sherlock Holmes pictures may be given to the public. Six films have already been completed under the personal supervision of Mr. Doyle. There are to be four more, and it is expected that the film will be ready for distribution through the Universal Feature Company about the first of October. Each story is to comprise two reels.

WALTER SCOTT IN FILM.

LOS ANGELES (Special).—Walter Scott is the latest recruit to the Kaiser ranks. P. C. Hartigan, of the Santa Monica company, landed Scott. The weird feature of the transaction is that the "wild and woolly terror" has induced Hartigan and a company to follow him into Death Valley, which he has made famous, so that the film when produced may include a scene of "Scotty's mine." If Hartigan sees it he will be the first human to gaze at that mythical property for which Eastern men have grubstaked the elusive Scott to the tune of many thousands. However, as Scott is a genuine freak, who has astounded the country with his Santa Fé train dash and other feats, doubtless his film will prove a very strong drawing card.

WING.

UNIVERSAL ACQUISITIONS.

Negotiations have been concluded whereby in future the Universal Film Manufacturing Company will handle and release the Ambrosio films in the United States. The first release date will be announced in due course. Great Northern feature films are also a new acquisition, while the Animated Weekly has been completely reorganized, and is declared to be meeting with great success.

Reviews of Licensed Films

The Magic Wand (Essanay, Aug. 16).—Here is a pleasing little child story, which is adequate in every particular, though spontaneity is not one of its graces. The establishment of the friendship between the little girl and the leading man, and other points in the exposition of the drama, it would seem, might have been done in a vastly more interesting way, while the actual clash of the play is rather too long deferred for the best effect. The mother, worn by her toil over the tubs, sees an advertisement in the paper for a child to play the role of Cinderella at the local theatre. She applies with the child and obtains the chance. The mother becomes too ill to work, and the first earnings of the child are taken by the heartless landlord. Each night the little girl goes to the theatre and waves her magic wand, bringing harmony where before there had been discord, until at last she believes the wand really has the power represented in the play. She steals it and takes it home. She is followed by the manager and two of the actors, who believe she has appropriated some of the theatre's property. They listen at the door and learn the truth. A collection brings a basket of groceries in a surprisingly short time, and the little girl finds that her magic has really worked a wonder when they enter with their purchases and good cheer.

The Hindoo's Charm (Lubin, Aug. 16).—An especially humorous conceit is back of the funny little farce. When her husband insists on flirting with every woman he meets the wife goes to the Oriental, who calls up the spirit of a great magician. After various interesting manipulations he presents her with an image, which every time she pricks the husband will receive the sensation. He is at last obliged to take to his bed. He flirts with the nurse, while his wife, who has witnessed his infamy, uses the image to good advantage. His agony causes him to jump from his bed and appear in the drawing room, where his wife is fast at work on the image. He realizes the source of his pain and soon swears to reform. Perhaps it might have been more amusing had the husband continued his flirting after the wife had obtained the image and she had used it only on such occasions. As it is, much humor is lost in what appears spite, for she uses it at all times. The acting is much better than some of this company's farces.

The Bogus Napoleon (Vitagraph, Aug. 16).—Aside from the sub-title with which this tale of the Napoleon period is overburdened, it is a truly dramatic and artistic achievement in the way of picture production. It is rare that one sees a picture play developed with such keen dramatic perception in the development of wit and character in the drama not only as a whole but in each situation and incident itself. The details give it life and make it a constant joy to the spectator. Not only is the time and period most graphically suggested, but it is a film which has been sumptuously put on, with settings which are most ingeniously contrived, particularly the drawing-room scene, where the mirror reflects through into the adjoining room. Napoleon is a most able characterization, while Charles Kent as the chancellor is particularly true to his role. The secret service man to the Emperor likewise does most creditable work, while the characters of the two dupes are both as distinctive as they are delightful. Certain men of state desire to undermine Napoleon by obtaining the key to the council chamber from the chancellor during the Emperor's absence. The plot is known to the chief of the secret service, who informs Napoleon of the desire on their part to obtain a man who exactly resembles Napoleon. The Emperor himself assumes the role and thus captures the traitors.

A Love Story of Old Japan (C. G. P. C., Aug. 16).—The film is colored and has beautiful scenes, and its story, though extremely simple, loses none of its effectiveness by the manner in which it is produced. The characters work with a smoothness that one seldom sees in pictures. Almond Blossom, a Japanese dancer, despises a nobleman, who is in love with her, but he hires a bandit, Fujima, to kidnap her. The bandit takes her to a cave, which, by the way, has an admirable setting, but there his heart softens toward her. He kills the baron and takes Almond Blossom back to her father and her betrothed. Returning to the cave, Fujima realizes that he is also in love with the dainty Japanese maiden, but that his case is a hopeless one, so he kills himself. There is a very realistic fight in the cave between the bandit and the baron, and the photography all the way through is most acceptable.

The Street Beautiful (Edison, Aug. 20).—The film is one that will be much appreciated by settlement workers and all those interested in civic improvement, and it really points a good moral in this direction. The story has been built up with this purpose in view, so that while the theme does not possess much dramatic power it still has its tone of morality to commend it to the spectator. There is not much chance for acting, but this does not detract from the value of the film. Gabriel, a lame boy, is a lover of beauty, and when he falls ill his little friends decide to beautify the street after making a deal with the owner of the tenements. The latter tells the civic improvement society about the change in his street, and the committee visits the section,

learns that Joe is the prime reason for the change, and presents him with a sum of money. Ashley Miller is the director, Robert Tansey the lame boy, Elizabeth Miller his mother, Leonie Flugrath his little friend, John Sturgeon the doctor, and William Wadsworth the tenement house owner.

The Cowboy's Mother (Seig, Aug. 20).—This picture can lay claim to good photography and to a very realistic scene in which a runaway horse is finally captured by cowboys and the mother of one of them thereby rescued. Ed drops a knife on the road while on his way to meet his mother, who is coming from the East. An Indian and a bad man engage in a knife duel at that spot, the redskin killing his enemy. Ed's knife is found and he is accused. His mother, going to the ranch in a team, picks up the wounded Indian, who confesses and clears Ed after the runaway horse has been caught. The situation of the film is one fraught with much human appeal, where the mother is arriving to make a home for her son, only to find him suspected of a crime he did not commit. It is a picture acted amid most picturesque background, and one in which the dramatic possibilities have been exceptionally well realized, and it is also most commendable because of the absence of explanatory subtitles, thus adding conviction and unity to the whole.

His Windmill (C. G. P. C., Aug. 20).—This film is colored, its scenes are strikingly beautiful, and consequently it is simple but sincere. It has not a very clear plot, but the spectator will surely be inclined to forgive the film for its shortcomings on account of the artistic scenes presented. The burning of the windmill makes an especially good effect, and the simplicity of the whole thing is also to be commended. The son of the owner of a windmill builds a small one himself, but a grouchy neighbor destroys it,

for which the boy's father thrashes the intruder. That night the youngster dreams of his little structure, and then comes the night alarm for the fire in the larger windmill. The fire scene, with the long, straight canal stretching away in the distance, makes a bit of scenery that will well repay the spectator for his attendance through an entire programme.

The Sedge Warbler and the Cuckoo (C. G. P. C., Aug. 20).—The picture has educational value in showing the habits of these two birds, and especially interesting are the sly methods of the cuckoo in having her eggs hatched out. The egg is placed in the sedge warbler's nest, and after the bird is hatched out it soon grows to be much larger than its foster parents, who have a hard time satisfying its husky young appetite.

A Convict's Gratitude (Cines, Aug. 17).—Very good settings, excellent photography, and several bits of acting that are above the average make the story of this film stand out to especially good advantage and give the spectator a picture that will be enjoyed. The simple theme has at times been set off with little touches of dramatic ability that make one desire more of the same kind. The escaped convict, a part that is very well played, protects the ward of a wealthy farmer who has given him work from the undesired attentions of a certain Arthur. The convict, whose heart is grateful for the kindness shown him by the man and the girl, keeps a close watch over her, and when it is decided to give Arthur another chance he keeps a particularly sharp eye out. Arthur brings many of his gay friends from the city, and when he renews his hateful attentions to the girl Jim, the convict, thrashes him and forbids him ever to come to the house again unless he wants to get murdered. But before Arthur leaves he gets the girl's promise that she will try to forgive him, an ending which perhaps the spectator will not expect. The entire working out of the picture, however, is clear and comprehensive.

The Daughter of the Sheriff (Kalem, Aug. 18).—The film is of the ordinary Western caliber, furnishing the spectator with what is meant to be a thrilling revolver battle and making one wonder all

over again why the West is peopled with men who can't seem to shoot straight. The bright spot in it, however, is the fact that they do actually load their revolvers once in a while, although in some pictures of this kind we are led to believe that they never perform this act. The scenery goes far toward making the film interesting, and for this, at least, we must be thankful. Jack Bernard, suspected of dishonesty, loses his position in the East and drifts West. There, without quite realizing it, he becomes involved in a stagecoach hold-up. The daughter of the sheriff loses her way and comes upon the bandits. Jack protects her from the others and departs with her, followed by the robbers. The chase is a hot one, and Jack and the girl finally have to turn on their pursuers behind some rocks, where the man is wounded. The bandits gain the upper hand and capture the pair, but a moment later the sheriff and his men, who have been informed of the hold-up, come upon the scene and arrest the bandits. Six months later Jack sees a personal in a newspaper declaring that his innocence has been established and the way is clear for his marriage to Dorothy, the sheriff's daughter. While looking over the good points of the film it should not be forgotten that the story is easy to follow and the director probably achieved his purpose.

With the Enemy's Help (Biograph, Aug. 19).—The irony of fate enters into the development of this picture drama in an interesting way, and its story, though trite, is effective. Coupled with photography that is always good, and clearness in presentation of the theme, it has the added attraction of fidelity in each portrayal. The discouraged prospector at last strikes gold, but "Faro Kate" and her husband jump the claim and Kate is sent to register it. The prospector, injured by a fall in a struggle with the claim jumper, is helpless, and his wife sets out in a wagon for the claim office. The wagon wrecked and the horses gone, she meets Faro Kate. The two are unacquainted, but Kate gives her a lift on the horse, and the prospector's wife succeeds in registering the claim first. With two or three cowboys she returns, and the two gamblers are chased off the



Trade Mark.

BIOGRAPH FILMS



Trade Mark.

Released August 26th, 1912

MR. GROUCH AT THE SEASHORE

(Farce Comedy.)

This ill-tempered gentleman accompanies his wife to the seashore, but being so insanely jealous of her makes the stay there rather unpleasant. First of all, he refuses to go bathing in the surf with her, and she, despite his command not to, goes in alone. Towering with rage at his wife's defiance, he gets himself into several embarrassing positions. In fact he makes a fool of himself generally. Approximate Length—433 feet.

THROUGH DUMB LUCK

(Farce Comedy.)

A sneak thief snatches a jewel bag from a woman in the park and gets away with it. His act is seen by another crook, who follows him and wants a share of the loot. The affair is reported to the police and a couple of detectives are put on the case. The boob cop of the force begs to be allowed to work, but is denied, the other policemen giving him the laugh for his presumption. Well, he turns the laugh on them by catching the thief and restoring the jewels, although it was by accident. Approximate Length—364 feet.



Released August 29th, 1912

A PUEBLO LEGEND

A Mythological Story of the Indians of the Southwest

This production, which comprises two reels, was made in the old Pueblo of Isleta, New Mexico, where the incidents of the story were supposed to have occurred. The costume plates, shields, weapons and accessories were kindly loaned by the Museum of Indian Antiquities at Albuquerque, New Mexico. The opening scene occurs on a feast-day in early times before the coming of the Spaniards to that country. During the Spring Dance of the Green Boughs, the Sun Priest tells the story of the turquoise stone that fell from the sky centuries before and was imbedded in the earth, the recovery of which would mean light, happiness and prosperity to the people of Isleta. The Great Brother, the exemplar of the tribe, is chosen as the one most worthy to be sent on the holy mission. The dangers and hardships which he endures during his long quest go to make a most beautiful portrayal of early Indian symbolism.

Approximate Length—1,910 feet.

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Beginning Thursday, Sept. 26th, SIX A WEEK

"A DOUBLE DANGER"

Monday, Aug. 26

OF GREAT SUSPENSE. While awaiting the outcome of one, the anxious father faces another. He overcomes the second, and the happy issue of the first brings joy and happiness.

"FLIRT OR HEROINE"

Tuesday, Aug. 27

FULL OF FUN AND PROLIFIC. She shows herself a heroine to the man who thought her a flirt. In India she braves war and plague to serve him and her country.

"TWO CINDERS" and "BUMPS"

Wednesday, Aug. 28

THE FIRST CATCHES OUR EYE AND TICKLES OUR RISIBLES. Bumpy and Miss Turner make love. "Bumps" is one of the biggest attractions ever offered. Bumps is an Elephant in a petticoat. A whole show in himself.

"WRITTEN IN THE SAND"

Friday, Aug. 30

LOVE IS AWAKENED. Then quenched by another. His hopes are destroyed. His name and past memories forever effaced as if written in the sands of the sea.

"THE BOND OF MUSIC"

Saturday, Aug. 31

IT HOLDS IN SWEET ACCORD. The friendship of two men is sustained by their mutual love of music. They save each other from death during the Franco-Prussian War.

NEXT WEEK

NEXT WEEK

"TOMMY'S SISTER"—Right in line.

Monday, Sept. 2

"CORONETS AND HEARTS"—Hearts win.

Tuesday, Sept. 3

"CAPTAIN BARNACLE'S LEGACY"—Rich one.

Wednesday, Sept. 4

"BUNNY'S SUICIDE"

Friday, Sept. 6

"SHE WANTED A BOARDER" } Two Laughs

"A WASTED SACRIFICE"—Well credited.

Saturday, Sept. 7

claim, which the prospector has staked out. Without the usual ride, it lacks in the true atmosphere of the West. The story, however, is smoothly presented and much above the ordinary Western subject.

Pathe's Weekly (Pathe, Aug. 19).—The subjects in the series for the current week include one at Berlin, Germany, in which the King and Queen of Bulgaria are being received by the Kaiser at Wild Park; the Federal Coöperage Company's plant is destroyed by fire at Yonkers, N. Y.; the International Firemen's competition at Moscow, Russia; Roosevelt getting the Presidential nomination from the Bull Moose party at Chicago; Mile. Dorgere, a famous actress, winning the first prize in the flower fete at Paris; the Red and Blue armies in the manoeuvres at Oakville, Wash.; the launching of an improved life boat for the use of the coast guards at Cromer, England; the glass blowers' association convention witnessing an oil well being "shot" at Olean, N. Y.; the grand duke walking in his gardens at Schwerin, Germany; a car driven through the B. and O. freight office at Washington, D. C.; an accident in which four employees were injured; the hospital corps and hospital dogs of the French army on their annual inspection at Paris; and Governor Wilson formally accepting the Democratic nomination for President before a large crowd at Sea Girt, N. J.

The Deputy's Peril (Lubin, Aug. 19).—There are one or two "breaks" in the plot of this film. It is not probable that counterfeiters would work so openly, and, more than this, we are asked to believe that the deputy marshal discovers them actually at work by peeping through a keyhole, when the men were in a part of the room that could not possibly be included in his range of vision through such a small hole. These things may not be a great source of worry when the spectators have good scenery, but the plot has not been well put together. The deputy meets a counterfeiters' daughter, and is later sent out on this same case. He discovers evidence, follows the girl to her home, and sees the law-breakers making spurious coins. After telephoning the other officers he returns and enters the house in order to protect the girl from one of the crooks. There his badge of authority is exposed and he is held a prisoner, but the girl, fearing that his life is in danger, procures a rescue party and shows them the inn and out of the plant. The deputy is freed from his dangerous position, and finds that the girl is necessary to his future happiness.

Spring Log Driving, Maine (Edison, Aug. 17).—There is no more romantic

life than that followed by these courageous men, who risk their lives daily in getting the monarchs of the forest down the streams to the sawmills. The film has faithfully represented many incidents in their daily lives, such as their arising at 3 A. M., the logs on the lake before they are driven two miles to the dam, breaking up shore landings near the dam, raising the gates to fill the stream below, sluicing the river watch, blasting out jams, and other interesting features, M.

On the Moonlight Trail (Essanay, Aug. 17).—The film has an excellent story, good photography, and little "heart interest" incidents that make it well worth seeing. It is not so much novelty of plot as the logic with which it has been carried out and the powerful situations that are sprinkled through the picture which make it stand out as something distinctive. The bandits, who would rob the station agent of the large sum of money which he takes home for safe keeping when the last stage has left, are finally foiled by the children of the agent in rather an unusual way. This bit of the film has been very well done, with good settings and careful acting. While the father has been left unconscious, the oldest child transfers the money to a chair with a cushion on it, then places her little sister on the seat and rides for the sheriff. The ride gives us the usual interesting road, winding away into the distance. Meanwhile, the smaller child, to protect her sick mother from the robbers, tells them the money is under the floor in her room, and while they are trying to cut the floor with a knife, the sheriff and his men pounce upon them. The work of all in the cast is of a high degree, and the moonlight effect on the road has been specially well produced. Arthur Mackley is the express agent, Mrs. A. Mackley his sick wife, and William Todd and Frederick Church the bandits, M.

The Cactus County Lawyer (Pathe, Aug. 17).—The little details in a picture that could easily be attended to properly, and that are too often slurred over, confront us here in a couple of instances that jar and cause us to think unfavorably of a film that otherwise might have been considered a good one. A girl, whose father is ill at his ranch, is supposed to be speeding home as rapidly as possible, and on the way she sends what looks like a letter informing her sweetheart of her coming. Yet she does not arrive until two days after the letter. Her father dies that day, yet she finds that he has been buried when she arrives home. It is not probable that the ranchmen would have buried the man until his daughter arrived, knowing that she was on the way. Outside of this, the

picture is well presented. The dying man has left all his property to his daughter Mabel, provided she marries Thomas Jennings. The will is witnessed by Black Hawk, an Indian servant, and a copy given to him, which he hides. The lawyer's name is Thomas Denning, and in his copy of the will he changes the name to his own. Then he orders some bandits to capture Jennings and demand a ransom, which he will see they obtain. They do this, but are seen by Black Hawk, who, wounded, sends a note to the cowboys by the dog, and the rescuers start out. Denning waits until the girl gets the demand for ransom, and shows her his copy of the will. In order to save her sweetheart the girl agrees to marry Denning, as she thinks that is the only way she can get the money. Black Hawk, however, has heard the conversation, and before the minister can perform the ceremony Jennings comes back with his rescuers. Black Hawk produces the genuine will, and the lawyer gets his just deserts in the form of imprisonment, M.

The Frenzy of Firewater (Kalem, Aug. 21).—This well conceived Western film of a spectacular nature presents in picture drama why the United States Government prohibited the sale of liquor to the Indians, and although the acting is not particularly expressive, it may be excused on the ground that there are few scenes which require much portrayal, since for the most part the film is occupied with exploiting exciting adventure. The incidents are well managed, while the fight in the valley with the Indians circling around the settlers is particularly well done. Kate informs her frontier lover Dan, that she cannot marry him unless he gives up drinking. Dan joins partnership with a certain Wheeler, who mixes tobacco with water and alcohol to trade off on the Indians as whiskey. Together they deliver a supply to a band of Indians, who, crazed by its influence, set out to raid Kate and her father. They burn the cabin, her father evidently is killed in the flames, and she is dragged off to live among the Indians. Dan returns to discover what has happened and immediately goes forth to rescue her. He finds her picking herbs with an Indian woman. She reaches him in safety, but he is indiscreet enough to shoot at the guard. The Indians at once pursue. The two join a band of settlers, where in a well organized attack the Indians are vanquished, though their retreat is not seen by the spectator. After the battle Dan realizes that whiskey has been directly the cause of it all, and refuses to be sustained by a flask when it is offered to him, C.

The Return of Becky (Essanay, Aug. 20).—After a rather uncertain and wavering introduction, this film resolves itself

into a most wholesome and appealing story of a little country girl who awakens to her duties to her father by beholding a like circumstance in the life of another old man, who years previously had been deserted by his daughter. Beverly Baine brings a deal of sympathy to the role, though she is inclined to drift into the aesthetic. The other members of the cast are also most capable. Her father keeps the country store and her sweet voice is greatly admired by all who assemble there. On one of these occasions she is heard by the director of an opera company. He presents her with his card and advises her to come to the city. On the day of her birthday she sets forth, unmindful of the fact that her father has prepared for her birthday. At the depot she meets an old man. He comes each day in search for his daughter, who never returns. She realizes that perchance a like fate might befall her father and she returns to his waiting arms. The picture would be more dramatic, if it had the character of the old man from the poorhouse been directly woven into the plot of the story and appeared sooner in the composition, C.

The Ancient Bow (Vitagraph, Aug. 21).—One is quite in the habit of expecting big things from this Western Vitagraph company, but in presenting this picture the producer, Rollin S. Sturgeon, has rather added to the laurels he already has won for himself in the way of poetical imaginative treatment of theme and subject. As is the case with the majority of this producer's work, the action is wonderfully graphic in depicting the fundamental thought of the drama as a whole, down to the smallest detail of action. Stripped of its externals, the plot is indeed a hackneyed one, a fact which rather proves the art of the producer, who has woven into it much poetry and truth. The young prospector, played by Robert Thornby in his usual excellent manner, protects the Indian maid from the hands of a prospector of the party. This very first scene would be a most fitting study for many producers, since it shows how human beings are apt to act under such circumstances, rather than by the outburst of defiance and muscle generally displayed. When the party leaves, the young man decides to stay with the maid. After the marriage the ranger still continues his advances to the wife and is given a place in the home by the unsuspecting husband. When he learns the truth, however, he sends the other away. At night the ranger calls the young husband to the door and a fight ensues, in which the young man is killed. The Indian maid learns that he is the guilty one, and with her bow, all that remains of her dead ancestor, the Indian

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woman, now alone in the world, seeks out the man and sends an arrow into his heart.

Jealousy on the Ranch (Pathe, Aug. 21).—This film features a round-up of horses on a ranch in a highly interesting manner, depicting the procedure amid some exceptionally fine mountain and valley scenery, the branding, and, last of all, the driving into the fold. The story, which has been made to fit into the event, is not particularly interesting, well constructed, or played. A rival, on learning that the girl is to attend the round-up with the other man, follows, and, after watching the event, he proceeds to shoot him. Then after a motion picture chase of the usual order, the villain is captured.

The Box Car Baby (Selig, Aug. 19).—The story of a lost child is given somewhat of an unusual twist in this decidedly entertaining little story. It has been developed with much care and sympathy for the theme, resulting in a harmonious whole, in which character and human nature play no small part. The two tramps, played in fine sense by George Hernandez and Robert Chandler, bring much charm to the little drama by their delineation and also the part they play in the story. Frank Clark and Lillian Hayward are the parents of the baby, and with the other members of the cast present a most capable performance. The nurse takes the child for an airing, and while it sleeps in the carriage she goes for a ride with her friend, the chauffeur. During her absence an intoxicated man sends the carriage down to the street below. On the nurse's return she finds the infant in a box car, where it is found by two tramps. They adopt the infant, and gradually it transforms their lives. Some years afterward they read a notice in the paper desiring to know the whereabouts of the child, if it is still alive. The description answers that of the child, and although it does not first occur to them to give it up, they inform the parents, who presently reclaim their babe, while the two former tramps are hired as gardener and chauffeur, respectively.

Lovesick Maidens of Cuddletown (Vitagraph, Aug. 20).—The comedy in this picture is of a very high grade, while the clever manner in which the complications have been handled are both deft and amusing. It is also put on with much apparent lavishness, in full accord with the society comedy which it professes to be. The acting of all concerned is equally delightful. Earl Williams as the young physician not only lives up to the prepossessing appearance which he is accredited with in the play, but proves himself a most accomplished and satisfying actor. John Bunny is also there, but his part in the picture is hardly as necessary as ornamental. Charles Eldridge is the old physician, playing with his customary excellence, while Edith Storey as the young physician's wife is as capable and interesting as ever. Lillian Walker is one of the lovesick maidens, with Norma Talmadge and Dorothy Kelly. When the old physician learns that he is getting to be an old timer, he consults with his old friend, and it is decided to bring his nephew, newly married, on the scene. He arrives without his wife, and the amusement of the film is derived from watching the effect on the various maidens of the village as they fall in love with him. They all become sick and require his services. During a cotillion his wife arrives and joins him in the ballroom. She consents to be introduced as his sister, for business reasons. While he is the centre of the feminine world, she occupies the masculine attention, but both are obviously much more concerned with what the other is doing. It makes a bright ending away from beaten tracks, and one accrediting the spectator with some imagination.

A Matter of Pride (Cines, Aug. 20).—The plot of this picture strikes one as rather infantile in conception, and is a long drawn out one at that. It is agreeably acted, however, and the construction, while hardly as dramatic as might be, is smooth, though logical sequence of scenes is not one of its most commendable features. A young society woman, returning from a cafe, consents to give a beggar a bill, if he will pick it up with his teeth. After a struggle with his pride he does so. Gradually he goes up the ladder of life and becomes a cab driver. The young woman's sister is ill, and she is obliged to go for a physician. It seemed rather peculiar that she could not use a telephone. She is obliged to go herself, however, and outside she meets the cab driver. Although she has previously used an automobile, apparently her own, she hires him to take her to the physician. He recognizes her, and driving her into a lonely spot, demands that she pick up his whip with her teeth before he will take her to the doctor. She starts to do so, but he informs her that he has more consideration for others than she, and declares that he will drive her to the physician without the indignity.

COMING PICTURES.

Brief Descriptions of Coming Releases for Ready Reference.

Edison Releases.

Sept. 3, **The Triangle**, showing how the workman given employment is able to buy from the retailer, who will then buy from the manufacturer.

Sept. 4, **Aladdin Up-to-Date**. Penniless Tim and his sweetheart fall heir to Aladdin's lamp with all its powers. Every rub gratifies a wish and brings a laugh.

Sept. 6, **Believe Me**. If All Those Endear-

ing Young Charms, a story of devotion, a separation caused by a woman's perfidy and a final reunion, suggested by Thomas Moore's famous poem, suggested by Thomas

Sept. 7, **Bridget's Sudden Wealth**, a brisk character-comedy in which the course of true love is disturbed for a while, when Bridget Pat, the policeman's sweetheart, receives an unexpected legacy. On the same reel, Opening of the Y. M. C. A. Island Playground, Lynchburg, Va., 1912, a picture taken on the opening day.

Sept. 10, **The Manufacture of Paper**, Maine. The complete process of paper manufacturing is shown, containing interesting and picturesque views.

Sept. 11, **The Stranger and the Taxicab**, in which a taxicab, a mistake in identity and a jealous lover cause many funny complications.

Sept. 13, **The Dam Builder**, a strong dramatic story, depicting how a revengeful foreman is prevented from blowing up a big dam by a young girl. The backgrounds are particularly good.

Sept. 14, **The Rescue, Care and Education of Blind Babies**. This film is produced in co-operation with the International Sunshine Society, a descriptive film with strong dramatic interest, which shows at the same time the care given blind children.

Vitagraph Releases.

Sept. 2, **Tommy's Sister**. When her brother is laid up by illness, she holds his job for him.

Sept. 3, **Coronets and Hearts**. True worth is what counts. Hearts of love and character beat all the titles in existence.

Sept. 4, **Captain Barnacle's Legacy**. He does not get it without some trouble. It's a good one and well worth it.

Sept. 6, **Bunny's Suicide**. He gets to the end of his rope and then he does something desperately funny. On the same reel, **She Wanted a Boarder**. He answers this want and more than she wanted.

Sept. 7, **A Wasted Sacrifice**. Sympathy and love for a little child prompts a Westerner to sacrifice himself.

Sept. 9, **Memories of Patio Days**. The romance of a lifetime is seen in this entrancing vision of Spanish chivalry.

Sept. 10, **The Higher Mercy**. President Lincoln saves a soldier, who is about to be shot for desertion, when he learns that he has just saved the life of his own son.

Sept. 11, **The Hindoo's Cure**. Stolen from the forehead of a Hindoo idol, it brings a curse of vengeance to the man who stole it.

Sept. 13, **The Loyalty of Sylvia**. When brought to a test her heart goes out to the man of worth, caring for him in sickness and in health.

Sept. 14, **The Fortune in the Teacup**. The teacup fortune comes true. On the same reel, **Popular Betty**. She surprises her friends and gets back at her jealous rival.

Sept. 16, **Captain Barnacle's Wife**. She is taken from the slums, makes good and proves herself a heroine.

Lubin Releases.

Sept. 2, **A Substitution**. A Summer romance with an exciting elopement and surprise.

Sept. 4, **The Bank Cashier**. Shut in the vault of the bank by mistake, he is able to prevent a robbery and incidentally win the girl.

Sept. 6, **A Romance of the Coast**. In which a young author meets the daughter of a lobsterman and discovers his love by rescuing her from the incoming tide.

Sept. 7, **A Little Family Affair**. The orphan is freed from the strict, religious landlady of the presence of a lover, who carries her off while the guests wait at the church for her marriage to the husband selected.

Sept. 9, **The Halfbreed's Sacrifice**. He saves the life of the man who has saved his own, when he, too, was in danger of losing his, charged with a crime he did not commit.

Sept. 11, **A Red-Hot Courtship**. Her husband goes to the city, while the stranded actress left behind makes a hit with the village swains. There is a fight to death when the husband returns.

Sept. 12, **Betty and the Roses**. Fond of luxury, he is sent to his father's country estate as keeper. Here he meets the girl who makes life worth living.

Sept. 13, **Buster and the Pirates**. The boy dreams that his hated rival takes him aboard a pirate ship with the lady of his heart, but he wins the day by the explosion of a keg of powder.

Sept. 14, **A Trustee of the Law**. A negro, defended by the hero for murder, is about to be lynched when an accident proves his innocence.

Sept. 16, **The Sleeper**. While he sleeps two jokers stake a claim that later proves full of riches.

Reliance Releases.

Sept. 7, **The Bully and the Shrimp**. The Shrimp dies that the girl won from him by the Bully may live for her child.

Sept. 11, **Love Knows No Law**, a Kentucky story. The girl saves both the revenue officer and her people.

Sept. 14, **For Love of Her**. The lover suffers for a crime committed by the father, who suffers from moments of amnesia.

Kessany Releases.

Sept. 3, **Back to the Old Farm**. He goes to the country expecting to find it as in the old days, and is surprised to find it even more modern than what he himself was accustomed to.

Sept. 5, **The Wild Man**. The irate parent resembles a wild man. The rival proves a coward in consequence and the hero gets the girl.

Sept. 6, **Twilight**. The romance of their grandchild recalls days gone by, as they sit in their old-fashioned parlor.

Kindly mention DRAMATIC MIRROR when you write advertisers.

THE HOUSE OF SELIG

Monday, Sept. 9th

The House of His Master

A story of downfall, retribution, and reformation. A tale of every day life told in an appealing manner. The action and settings are of the usual Selig Standard of excellence and the moral is clear.

About 1000 feet

Tuesday, Sept. 10th

The Fighting Instinct

A dramatic Western story depicting the law of self-preservation. Pictured in that ever interesting land of the real, though fast disappearing cowpuncher, Colorado.

About 1000 feet.

Special Announcement Extraordinary
To the Film World
Five Full Reel
Picture Releases Each
and Every Week Commencing Week of Sept. 25.

Thursday, Sept. 13th

The Indelible Stain

A picture of the old, picturesque mission days, before the time of the Gringo, when the romantic Spanish people lived and laughed and loved in sun-kissed California.

About 1000 feet.

Friday, Sept. 13th

The Trade Gun Bullet

An incident in the daring and exciting life of the Western yesterday. A young Westerner's life is saved by the finding of a trade gun bullet in the wounded arm of a visiting companion.

About 1000 feet.

Complying with the demands of thousands of enthusiastic exhibitors throughout the country, The House of Selig will release Five Full Reel Pictures each and every week. The Fifth Release will be on Wednesday every week, and the first one will make its appearance on Wednesday, Sept. 25th. Think of it! Five Seligs each and every week. DEMAND 'EM—INSIST UPON 'EM—FIGHT FOR 'EM.

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SEND IN YOUR NAME.
SELIG BULLETINS
SENT FREE.

UNIVERSAL COMPANY RELEASES.

Sunday, Sept. 1.

(Eclair) Two Brave Little Hearts. Dr.
(Rex) In Honor Bound. Dr.

Monday, Sept. 2.

(Imp) The Love Test. Dr.
(Nestor) On the Border Line. Dr.
(Champion) The Maid of the Rocks. Dr.

Tuesday, Sept. 3.

(Gem) The Celebrated Case. 2-reel. Dr.
(Eclair) The Actress Pulls the Strings. Com.

Wednesday, Sept. 4.

(Powers) Love Will Find a Way. Dr.
(Nestor) The Evidence. Dr.
(Universal) The Animated Weekly.

Thursday, Sept. 5.

(Rex) From the Wilds. Dr.
(Imp) Tares of the Wheat. Dr.
(Eclair) The Guest at the Parsonage. Dr.

Friday, Sept. 6.

(Victor) After All. Dr.
(Powers) His Weakness. Dr.
(Nestor) The Girls and the Chaparral. Com.

Saturday, Sept. 7.

(Imp) Lem's Hot Chocolate. Com.
(Imp) Queenie and the Cannibal. Com.
(Milano) Victims of Ingratitude. 2-reel. Dr.
(Bison) (Title not reported.)

FILM SUPPLY COMPANY RELEASES

Sunday, Sept. 1.

(Majestic) The Chaparral. Com.
(Thanhouser) The Capture of New York York. Military and Educational.

Monday, Sept. 2.

(American) The Greaser and the Weakling. Dr.
(Comet) The Dentist's Dilemma. Com.

Tuesday, Sept. 3.

("101" Bison) (N. Y. M. P. Co.) For the Honor of the Tribe. Dr.
(Gaumont) The Refugee's Casket. Dr.

(Majestic) Mabel's Bean. Dr.
(Thanhouser) The Voice of Conscience. Dr.

Wednesday, Sept. 4.

(American) The Marked Gun. Dr.
(Gaumont) Gaumont's Weekly. Topical.
(Reliance) The Heart of a Cossack. Dr.
(Solax) The Fight in the Dark. Dr.

Thursday, Sept. 5.

(American) (Title not reported). Dr.
(Gaumont) A Midnight Encounter. Com.

Friday, Sept. 6.

("101" Bison) (N. Y. M. P. Co.) An Old Tune. Dr.
(Lux) A Cripple's Folly. Dr.
(Solax) Open to Proposals. Com.
(Thanhouser) His Father's Son. Dr.

Saturday, Sept. 7.

(Comet) (Title not reported). Dr.
(Great Northern) The Afflicted Governor. Com.
(Great Northern) The Spring Lock. Com.
(Reliance) The Bully and the Shrimp. Dr.

LICENSED FILM RELEASES.

Monday, Sept. 2.

(Biograph) In the North Woods. Dr.
(Kalem) The Hoodoo Hat. Com.
(Kalem) From Jerusalem to the Dead Sea. Scenic.

(Lubin) A Substitute. Com.
(Lubin) His New Cane. Com.
(Pathe) Pathe's Weekly, No. 36, 1912. Topical.

(Selig) As the Fates Decree. Dr.
(Vitagraph) Tommy's Sister. Dr.

Tuesday, Sept. 3.

(Edison) The Triangle. Com.
(Essanay) Back to the Old Farm. Dr.
(Cines) A Tragedy of Long Ago. Dr.
(C. G. P. C.) Beatrix d'Este. Dr.

(Selig) An Equine Hero. Dr.
(Vitagraph) Coronets and Hearts. Dr.

Wednesday, Sept. 4.

(Edison) Aladdin Up to Date. Com.
(Eclipse) An Eccentric Sportsman. Com.

SPECIAL FEATURES

CINES

COMING SEPTEMBER 16, 1912

DAUGHTER OF THE SPY 2 REELS

Romantic Story of Revolutionary Days Dramatically Portrayed, in which Daughter of Spy gives her life in vain attempt to save her Nobleman lover.

A Wonderful Presentation by Pathe

THE BLIGHTED SON

Story of a prodigal son who, having killed his mother and sister and made a street beggar of his aged father, by his extravagances and wild deeds, suffers a career of unbelievable hardships, but finally returns home—a man. The prodigal's life dramatically told in wonderful pictures.

FOUR
REELS

SEPT.
9th
1912

AUGUST 26

FIRE AT SEA

2 REELS

Great interest already manifested in this exciting story of the sea.

August 19, 1912
VITAGRAPH'S

Rip Van Winkle

A Great Film from a Great Play Made Famous by the Late Joseph Jefferson

August 12, 1912
CINES'S

Rameses, King of Egypt

Romance in the Days of the Splendor of the Pharaohs

July 29, 1912
PATHE'S

Don Juan and Charles V

A Wonderful Old World Story of Life at the Court of Spain (Colored Film)

July 22, 1912
KALEM'S

Siege of Petersburg

A Masterful Presentation of the Civil War Period

July 15, 1912
VITAGRAPH'S

The Money Kings

A Vital Subject Superbly Handled by These Competent Players

Two
Reels

Two
Reels

Two
Reels

Two
Reels

Three
Reels

July 8, 1912
PATHE'S

The Adopted Child

A Film Full of Human Interest and Intense Heart Throbs

July 1, 1912
KALEM'S

Tragedy of the Desert

A Faithful Portrait of the Romance and Tragedy of the Son of Sand

June 24, 1912
PATHE'S

A Nation's Peril

An Exciting Film With a Marvelously Thrilling Boat Explosion

June 17, 1912
VITAGRAPH'S

The French Spy

An Enthralling Story of Military Life in Real Vitagraph Style

June 10, 1912
EDISON'S

Martin Chuzzlewit

Dickens's Famous Characters are Brought to Life—Perfect

Two
Reels

Two
Reels

Two
Reels

Three
Reels

Three
Reels

GENERAL FILM CO.

(Eclipse) From Lauterbrunnen to Murren, Switzerland. Scenic.
(Eclipse) Small Game at the Zoo. Edu.
(Kalem) Down Through the Ages. Dr.
(Lubin) The Bank Cashier. Dr.
(Pathe) Locked Out of Wedlock. Com.
(Vitagraph) Captain Barnacle's Legacy. Dr.

Thursday, Sept. 5.

(Biograph) Getting Rid of Trouble. Com.
(Biograph) He Must Have a Wife. Com.
(Essanay) The Wildman. Com.
(Lubin) The Smuggler. Com.
(Melies) The Obsession. Dr.
(Pathe) The Penalty Paid. Dr.
(Selig) Sergeant Byrne of the N. W. M. P. Dr.

Friday, Sept. 6.

(Edison) Believe Me, If All Those Endearing Young Charms. Dr.
(Essanay) Twilight. Dr.
(C. G. P. C.) Whiffles and the Magic Wand. Com.
(C. G. P. C.) The Bud, the Leaf and the Flower.
(Kalem) The Loneliness of the Hills. Dr.
(Lubin) A Romance of the Coast. Dr.
(Selig) Circumstantial Evidence. Dr.
(Vitagraph) Bunny's Suicide. Com.
(Vitagraph) She Wanted a Boarder. Com.

Saturday, Sept. 7.

(Edison) Bridget's Sudden Wealth. Com.
(Edison) Opening of the Y. M. C. A. Playground, Lynchburg, Va. Descriptive.
(Essanay) (Title not given.)
(Cines) The Sacking of Rome. Hist. Dr.
(Cines) Picturesque Sardinia. Italy.
(Kalem) The Darling of the C. S. A. Dr.
(Lubin) A Little Family Affair. Com.
(Pathe) Gee! My Pants! Com.
(Vitagraph) A Wasted Sacrifice. Dr.

OES TO COPENHAGEN.

In order to supply the demand to the American trade for Great Northern features, Ingvald C. Oes, representative of this corporation in this country, sailed for Copenhagen on Aug. 27, where he will select two and three subjects for distribution here. Among them will be several reels in color. He expects to return in about three weeks, after a tour of some of the principal European cities. D. W. McKinney, who has resigned his position with the Film Supply Company to become assistant manager of Great Northern, will be in charge during his absence.

ENTERPRISING THEATRE CIRCUIT.

The Globe Amusement, of Los Angeles, is pursuing a progressive policy in expanding a circuit of motion picture houses, which

when fully established will be one of the most elaborate organizations of theatres of the kind in the country. With the acquisition of the Starland Theatre at Frazer's pier, they will now have six large houses in operation which are declared to be ideal motion picture houses of model design and architecture. With those already in the process of building the number will be increased to fifteen, all of large seating capacity. Other theatres of sufficient size will be brought into the circuit, when the number, it is estimated, will include approximately one hundred theatres. It is believed that many smaller houses will be put out of business, as it will be impossible for them to compete. It is expected to have the circuit in operation by fall, when the company will have acquired, through purchase or building, property valued at \$700,000 or more.

DATE OF "THELMA" CHANGED.

The Reliance Company is to release their three-reel production of Marie Corelli's novel, Thelma, on Aug. 31 instead of Aug. 28, as previously announced. The change of date does not mean that other features will be released on Saturday, for with the next they will return to the policy of a two-reel subject every three weeks on Wednesday. This is the first three-reel subject put on by this company and is under the direction of Oscar Apfel.

CALIFORNIA LEAGUE UNITES.

LOS ANGELES (Special).—California is preparing to enter the national association of exhibitors. A State assembly of motion picture men is to be held in San Francisco Sept. 15, 16 and 17, after which there will be a smooth-running State organization in operation here. Charles Neale, of San Francisco, who has just concluded a canvass of the State in favor of the proposed organization, declares that, with a very few minor exceptions, all exhibitors have expressed willingness to come in. Los Angeles is struggling into line again after the failure of the first association, eighteen months ago. The Los Angeles Moving Picture Men's Association claims to have fifty houses in its membership of the ninety-six operating here. This association will affiliate with the State organization. A. P. Tugwell is local president. Fred Mace, the "big laugh" of the films, was host to a stupendous collection of photo talent this week, evolving a "steal party" which astonished even the most hardened pink-tea disciples of the throng. The invitations to a "Knight of Continuous Klassy Kabaret

Koncerting" were but feeble intimations of the doings which followed. All the big ones from various coast companies were there, including many not so big, but just as active. Los Angeles is a town of fans. There is no workman's home without its admirers. The only failures are reported at small houses foolishly located far out in the scattering suburban districts. The downtown houses are filled to capacity.

WING.

LIVELY LOS ANGELES.

Picture Companies Busy—News Around the Studios—Another New Company.

LOS ANGELES (Special).—Max Sennet, Fred Mace, and Mabel Normand are the new combination effected by the New York Motion Picture Company, better known by the original Bison brand. Mace has put out no pictures thus far.

When Universal officials, backed by a temporary injunction, took possession of the Bison studio at Edendale, where Manager Fred J. Balshofer held forth, they stripped the place clean, even boring the safe. Balshofer, in court, alleged that even his private papers and effects were taken. He must go to the State Supreme Court with the appeal for the return of his property, although he has possession of the studio again. With the cameras and other apparatus gone, Mace is at a standstill. He will begin work in ten days.

In the meantime Director Ince, in Santa Monica Canyon with the big Bison 101 troupe, Indians and cowboys, has been at work steadily without interruption. Director Ford also has been getting action, therefore the regular releases have gone to the market regularly. Soon the company will be adding two reels of comedy each week with the Sennet-Normand-Mace combination.

R. V. Spencer, scenario editor of the Bison, will take a six-weeks' vacation in the East soon. During the upheaval Spencer has put in his little seventeen hours a day, but he kept a few jumps ahead of the game.

Hollis S. Sturgeon, the psychological expert who directs the destinies of the Western Vitagraph company, has been given more scope. As a new departure he has produced two reels, From the Shadows and Una of the Sierras, neither of which resound with the roar of noiseless powder, reveal whooping cowboys, or even disclose the cunning features of the coppery actor, Eagle Eye. Una is a comedy drama of the Pickford type, and, as seen by the reviewer, is altogether delightful and most laughable.

Mary Charleson is in the title-role. Anne Schaefer stars in the former production, which reveals new and interesting Southern California natural settings.

There is an animal act on daily at the big Selig menagerie which is "worth the price of admission." A lioness there has disowned her three cubs. In order to save their lives the keeper secured a female bulldog which now is nursing her strange litter. She guards and cares for them with a fidelity that is astonishing.

Selig directors are preparing for another extensive campaign. Hobart Bosworth, now directing, has a company of twenty-five people in Bear Valley, the mountain district, where they will work seven weeks. Collin Campbell, who has just returned from picturesque Catalina Island, where the tuna come from, is preparing to pull off an another pretentious animal-adventure picture. Lanier Bartlett, the Selig scenario editor here, has just returned from an extended vacation.

And yet another motion picture company has begun operations at Santa Monica. It has good backing, but details will not be made public until later.

The weather man is playing up in the film toilers. Throughout the entire summer the temperature has been less than 80, with the exception of four days when the mercury was less than 90 degrees. High fog gives 65-degree weather until almost noon—some weather when one is working out of doors throughout the day.

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Reviews of Universal Films

The Castaway (Imp. Aug. 22).—The story of the film gets away from the conventional, the picture has many thrilling situations, and it has been acted with consummate skill by King Baggot, William Robert Daly, and Violet Horner. Mr. Baggot has a difficult part, that of a man whose mind is blank and who is called Silly Joe, but never once does he slip up on the technique of the character, and he is ably assisted by the other two members of the cast. Joe, the castaway, is rescued from the water by some fisherman, at the instigation of Miss Carew. His memory is gone, but the girl interests herself in the case and tries to effect a cure. Miss Carew's cousin, Stanley, has been cut off by their uncle—a fact which he finds out without pretending to. He therefore proposes to his cousin, who twice rejects him. Joe is in the meantime improving, and the friendship between him and the girl grows stronger. Stanley learns that a lawyer from London is bringing the will on a certain steamer, so he bribes a couple of seamen to marry the man and take the document away from him. In the struggle with the lawyer the men fall over a cliff, but not until one of them has taken the will. Baggot comes upon this one, finds the paper and his full reasoning powers suddenly come back—a too miraculous event. He climbs to the top of the cliff and rescues the lawyer from Stanley, who later falls over the cliff after a very realistic struggle. The lawyer and Joe then go to Miss Carew, to whom the story is told, and Joe's reward is the heart of the girl, who has been his mental physician.

What The Milk Did (Powers, Aug. 23).—The plot is one that has long been popular with motion picture producers, but has good good farm scenes even though the cows are milked at noon in the open pasture. Florence Barker makes an acceptable romantic young woman. The widow has a son and the widower a daughter, whom the older people want to make a match for. The younger ones have never seen each other, but when the subject is broached to them they flatly refuse to consider it. The parents scheme to send them to the same village, which is accomplished by each parent describing to the child that the place is a famous summer resort. They arrive separately and find that the place is nothing but a farm, but decide to make the best of it and promptly fall in love with each other after much fooling over the milk supply, the young woman pretending to milk the cows and the boy apparently drinking most of the milk. They finally find out the truth and decide to shock their parents. They send telegrams announcing their love, one for a milkmaid and the other for a farm hand. The parents go to the farm at top speed, learn that their ambitions are realized, and fall in love themselves.

Her Cousin Fred (Victor, Aug. 23).—It is perhaps more for the acting of Florence Lawrence than for the story itself that this film stands out as a clever and amusing little conception. Through a thousand feet of film the dainty little actress and her associates fluster with no special end in view. Cousin Flo is coming on a visit, provided Cousin Fred behaves himself. The latter seems to be a regular little village cut-up, although his actions for the most part are not becoming in a man of his age. His friend incurs the enmity of the girl because he is caught holding a horse that has been punished, but not by the young man in question, and Flo asks her cousin Fred to arrest the supposed miscreant, a feat which her cousin makes a pretense of accomplishing. Flo seems to have a penchant for protecting animals, and when she finds two small boys in the act of shooting a rabbit she takes the gun away from them, but accidentally discharges it. Her cousin and the other young man hear the report and the sulter pretends that he has been shot in the arm. Flo showers caresses upon him, and the next day, when he appears with his arm in a sling, he has no difficulty in claiming the honor of being her fiancé. The story of the film is simply a series of incidents that have very little "rhyme or reason," and that most people will be glad to have over.

The Story of a Wallet (Nestor, Aug. 26).—The portrayal of human passion is always difficult, and the night of remorse following some crime has been pictured a great many times, but seldom with any large degree of success. So it is in this case, for though the truck driver, after appropriating the wallet, does his best to appear conscience-stricken, he gives a far better idea of the result of alcohol on his brain than of a sense of guilt in his soul. This is, perhaps, getting ahead of the story. The film has many good points and is produced around a theme that will win much favor, even though it may be argued by some that the initial dropping of the wallet is a crude piece of work that might easily have been done a little more cleverly. However, the thing is possible. Old Spriggs, sent by his employer to the bank with a wallet full of money, collides with an express driver outside the bank and drops the wallet. The driver finds it and takes it home, while Spriggs is accused of theft and arrested. Next morning the driver decides to return it, but in leaving the house he also drops it. In the police court he declares that Spriggs is innocent, but it is his wife, who has picked up the wallet in the house, and

who finally furnishes the evidence which releases Spriggs.

Baby Fingers (Gem, Aug. 27).—It is really refreshing to witness a picture with such a good story as this one has; so good, in fact, that one is rather inclined to forget the other details of the film, or to remember them pleasantly as fitting in with the theme. As a matter of fact, it has been fairly well attended to in other ways, for the work of the performers, never great, is of a standard that the picture fan has at least been accustomed to. In one point of the plot a slight error has been made, the instance being where the police captain accepts bail for a girl accused of forgery. The girl stenographer forges a check with her employer's name so that she can get money to send her sick brother to Arizona. She is soon caught, however, and jailed, while the employer tells her mother of the dilemma in which the girl is. The brother promptly gives up the money, but not until the little sister goes to the merchant's office and recalls to his mind his own baby, lost some years before, does the man of business relent and bail the girl out. Then, going to the home, he gives the brother enough money to make the contemplated trip.

The Foundling (Champion, Aug. 26).—This company has risen very much above its standard in this film, which has a most unusual story, besides being put on with intelligence and satisfactorily played. The story woven around the priest and his adopted son is of particular charm and the simple incidents of the plot bring out most pleasantly the sweet and healthy life of the rectory where the good man brought up his foundling only to see him at last go astray. Fr. Jerome finds, when Paul becomes of age, that he has learned to drink, the young man several times coming home a little the worse for liquor. One of his companions, wearing Paul's coat, tries to rob the rectory and leaves the gardener unconscious. Paul comes home and is discovered by the priest with his coat on the gardener's body. The priest and the man's daughter think the gardener is dead, and the next morning Fr. Jerome accuses Paul of killing his old friend. Paul denies it and his protestation of innocence is borne out when the gardener recovers and frees the young man from suspicion. The impression is given in the first place that the gardener is dead, and yet, after a cursory examination by the priest, he is left on a cot, no expert advice from the outside world being sought at all.

The Leader of the Band (Hex, Aug. 25).—The members of the band are certainly well dressed, but it is a subject for speculation on the part of the spectators as to why they wear their uniforms all the time. However, this can be easily forgiven, since in general the story is clean cut and intelligently acted, with the exception, perhaps, of the band leader, who overdoes his boisterousness and in other details lacks the ability to make his performance a smooth one. The band leader, snubbed by the singer for the violinist, has one of the other men dress up to resemble her and attend the fancy dress ball. Thinking the girl will not attend, he believes that the violinist will be deceived and very much discomfited. But the unwilling impostor tells the lovers, the girl attends herself, and the laugh is on the leader. To make the triumph of the young lovers most complete he deposes the schemer as leader of the band. The costumings and settings are very good.

The Will (Eclair, Aug. 25).—A story of life in France that has been dramatically and effectively worked out, and capable acting, good outside scenery, and excellent interiors make the picture one that will be instantly popular with the fans who regularly attend the motion picture theatres. Never varying in its quiet power, the story of the film unfolds itself naturally and clearly. The grandmother, hearing that her greedy son will not take care of her two grandchildren after her death, leaves a letter that is to be opened only after a certain date. When the will is read after her death, the son, Lawrence, is made sole legatee, with the proviso that he must care for the two girls. He casts them out, and they go to the lawyer, who remonstrates with Lawrence in vain. Then the older girl thinks of the letter, the lawyer opens it in Lawrence's presence, and finds that it is a will canceling all previous ones, to the effect that if Lawrence has been unkind to the children they get all the property, with the lawyer as guardian. But the children return good for evil by allowing the uncle to remain in the home. Lawrence is a powerful role, and it has been dressed in fitting manner, and is one of the best bits in the play.

The Great Geysers of Yellowstone Park (Imp. Aug. 24).—The film shows several views of these natural wonders in the national park of this country, including the giant geyser, the beehive geyser, and other "spouters," that have drawn tourists from all over the country. While nothing new has been pictured, the scenes are those that have made this spectacular park of the West one of the most popular in the world.

The Guest at the Parsonage (Eclair, Sept. 5).—The spiritual caliber of the average ladies' aid society is satirized in this film, but the satire is grounded pretty firmly on truth. The picture



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also has several laughable situations, with the usual love theme running through it. A minister's rich friend visits him for a long stay, and after a talk on practical charity the friend, through the minister, offers an automobile to the member of the ladies' aid society who will do the most practical act of charity in a month. The friend, Kenneth, then meets a pretty vil-

lage girl, who does not appear to be very popular with the older women, but who makes an impression on Kenneth. The latter, as a test of charity, disguises himself as a wounded tramp. He makes the rounds of the village, and is turned down by one ladies' aid member after another. He lets one of them, after she has refused him, penetrate his disguise, and then sends

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a real tramp to the ladies with the same disguise. This time the ruse gains a most hearty meal for the hungry one before the trick is found out. Kenneth finally comes to the house where the pretty girl lives, and she, not knowing him, furnishes the food that he asks for. At the end of the month a meeting of the society is called and the minister leads them all to the spot where Kenneth and the girl are planning their future, for the girl has won something more than the auto car. M.

An Old-Fashioned Girl (Rex, Aug. 24).—The film shows some very good country scenery and is also embellished with acting which is one of its chief attractions. There is a charm in its simple and wholesome plot that should make for it many friends, both for its pastoral settings and its homely merit. The rich girl goes to the country to visit her Aunt Mary, and there forgets the world. She meets the village lawyer and they fall in love with each other, but her father soon calls her home to entertain visitors. The lawyer writes to her, and when the guests continue their stay he makes a visit to her home, and finds out that her circumstances are far above his. He calls the tentative engagement off and plunges deeper into his work, with the result that with the aid of the girl's father he gets a trial in a city law office, and states his case to the father. The latter has heard all about it from his daughter and is willing to accept the brilliant young lawyer as a son-in-law, but does not openly admit it. The girl goes to the country again, and Lawyer Smalley receives a note from her aunt to the effect that an old-fashioned girl is waiting in her garden. So the young lawyer makes haste to go there and claim his own. The story has no elaborate settings, but the scenery made use of is enough to satisfy any nature lover. The production as a whole is a very satisfying one. M.

The Courage of Fear (Milano, Aug. 24).—The story is a very clever one, the production is good, and the settings excellent. Perhaps the suspense in the big situation could have been better maintained for a longer period without lessening the power of the play, but as a connected whole the film must be commended for its smooth plot and its clever presentation. Conrad, a murderer, escapes from prison, and for this reason Gaston cannot keep a theatre engagement with the Princess Eva, since Gaston is a police lieutenant. The princess goes alone, and in her absence Conrad, seeking a refuge, enters her house and hides under the bed. The princess, having returned from the theatre, is about to undress, when in the mirror she sees the face of Conrad and recognizes him as the murderer. Calling her maid, she writes a note, pretending to read aloud its contents, so that the murderer will hear her request for a large sum of money and therefore remain under the bed until it comes. What she really writes is the fact of his being there, and her maid takes the note to Gaston at the police station. Then follows a period of suspense, while she is sitting on the bed and Conrad is peeping from under it, and just as he is about to come from his hiding place the officers rush in and recapture him. It is an unusual story and one that will be generally popular. M.

The Surprise at Circle C (Bison, Aug. 24).—A delicate situation in this film

has been rather well handled, and we have a plot that is quite unusual in Western pictures, though rather overdrawn. The rest of the conventional make-up is there, the resemblance to Western scenery being very close, and the acting is capable. Two rivals for the hand of the girl learn their fate at the cowboys' ball. Bob winning the coveted prize. A year later Alf, the disappointed rival, is made chief of the rangers, and Bob, on his arrival home one night, finds his wife sewing on baby clothes. Later still, he finds it necessary to ride for a doctor, but on the way a broken clutch throws him from his horse. He approaches a barroom, but crazed by anxiety and pain from the fall, he is afraid to ask for the loan of a horse, and takes one. The rangers discover the absence of the animal, and Bob's hat there, and set out for his house with the intention of hanging him. They arrive while the doctor is still there, take Bob outside, and are about to string him up when the motherly old nurse goes to Alf and says, "It's a boy." This puts a very different face on the situation. Bob is freed, and the cowboys look upon him as something of a hero. The photography is good. M.

Dolls (Eclair, Aug. 27).—The story is quite well told, and it has a neat little idea, perhaps more so than the ordinary picture. It calls for no special efforts on the part of the performers, but they have been faithful to the few opportunities granted them. Accordingly the story is naturally presented. A young girl loses her father, and in her grief she finds consolation in going about with the old family doctor doing acts of charity. She dresses a doll for a poor little child. The rich father of a motherless child seeks her and asks her to come to his house to cheer his sick girl. Nellie does this and the man finds himself falling in love with her. This emotion becomes stronger when the man's child is drawn toward the young woman, and finally the latter agrees to marry the widower, the romance being aided and abetted by the child. The theme is a very simple one, but the kind that strikes a responsive note in the heart of the spectator. M.

Chappie, the Chaperon (Imp, Aug. 24).—Chappie, the lover of a rich girl, is ejected from the house by her father and plans revenge. He inserts an "ad" in a paper for a husband to the daughter, and the house is almost immediately filled with applicants of all ages and conditions. As a counter move, the father advertises for a chaperon for his daughter, and Chappie and the girl fix up a plan whereby he shall apply for the job, disguised in women's clothes. Chappie wins out over other applicants, and everything goes along swimmingly, until the father discovers him making love to the girl and telephones to the police. But Chappie and the girl lock the old man in a closet, tell the police there is a burglar concealed there, and then ride off in an automobile to get married. When they return the officers have captured the girl's father, but Chappie bribes them to let him off, and the former stern parent forgives the young couple. The story has been brought out in an acceptable manner, and the film is one of those that will win many laughs by its light comedy touches. It is not a record-breaker in this line, but it is certainly up to standard in every way. Violet Horner as the girl is most acceptable. M.

Reviews of Supply Co. Films

The Disputed Claim (Majestic, Aug. 27).—The plot of this story would seem to be worthy of a better presentation. It is not so much the general working out of the theme as the little attempts at intelligent acting that are slurred over, making what should be a strong drama appear at times to be nothing but a farce. The two prospectors do a lot of pantomime, which hardly expresses the situation, and one wonders why the man imprisoned by a trap does not shoot the villain, when he comes to stab the other man. But, at any rate, the story is there. The stranger and the father of the girl are looking for the same vein of gold, both finding it at about the same time. When the younger man attempts to stake the claim the girl's father binds him to a tree, but is himself caught in the prospector's animal trap. Then the bad man comes along, attempts to burn the young prospector, but is killed and his knife is used to cut the ropes. After freeing the older man, they agree to go into a partnership, which is cemented more strongly by the young prospector proposing to the daughter of the other. Mabel Trunnelle is the girl and Herbert Prior the lover. M.

Lonesome Trail Pioneers (American, Aug. 28).—It would be very hard to tell this picture story just as it was seen upon the screen. It is somewhat of a jumble. One cannot find much reality in the atmosphere. Pioneer days are indicated but civilization seems quite advanced. A great many scenes are apparently introduced for no purpose in particular, as their exact use in the film is hardly apparent. Evidently there is a Mexican, who is in love with the fair creature, and when she spurns him he informs some Indians, who proceed to kidnap the family. It takes them a little longer to get the girl,

but they do so in the end. Then there is a chase, and the hero rescues her from the villain, who is taken off to his just deserts, whatever they may be. As may be seen, it is a picture which is rather reminiscent of days gone by. C.

Officer 786 (Thanhouser, Aug. 23).—The film is a real novelty and one possessing much comedy of a very clean sort. Riley Chamberlain as the old conductor gives a particularly pleasing characterization of a part that has been adorned with many opportunities for funmaking on an intelligent plane. Mr. Chamberlain is funny to look at, anyway, and added to this in the present instance he has brought out all there is in the part without descending to cheap tricks of the stage. The story itself is an amusing one, concerning the son of the old conductor, who is picked up by a big league team as a pitcher, leaving the old man alone in the home. Jack, the son, a year later marries a "swell" girl, and tells his father that he must move to the hotel where the young couple live, as he does not want his wife to know that his father is a street car conductor. But the old man, proud of his distinction of being the oldest conductor on the line, secretly keeps his job and steals out of the hotel in the early morning to report for duty. That afternoon Jack and his wife board the car on which the old man is working and become very angry with him. But their requests that he leave his job are unavailing, so finally the son writes to the superintendent of the road, explains the case to him and asks him to discharge the father. This is done, but the other conductors threaten to strike if the popular old man is not taken back, and the superintendent accedes to their demands. And when later Jack and his wife try to board his car, Conductor 786 tells them to take

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the next one. The cast is well balanced and the settings good. M.

Warner's Wax Works (Thanhouser, Aug. 18).—The plot of the farce is a little involved, but it serves its humorous purpose well, provided one does not try to follow it too closely. John Strong, Arctic explorer, refuses to be immortalized in wax, so the proprietor of the museum takes it upon himself to have the figure made and exhibited. When Strong sees it he is furious, but Warner will neither remove nor sell it. Then the explorer hatches up a scheme with some friends, and they steal the figure while the proprietor is busy elsewhere. Strong changes clothes with it and poses as the figure, while the boys take the dummy out in a cab and dump it into the river. Mrs. Strong sees the cab pass and thinks her husband is being foully dealt with, so she warns the police and there is much excitement until the explorer returns home safe and sound. M.

The Blood Stain (Solax, Aug. 14).—A young designer is at work on a sketch for which he requires a Masonic emblem, and just after receiving an invitation to spend the week-end at a beach he borrows the emblem from a rent agent who is to return for it in two hours. The sketch completed, the artist hurriedly leaves to go to the beach, forgetting to return the job. The agent, returning, is surprised by a thug in the hallway and is so frightened that he falls down stairs, killing himself. The thug takes the money from his pockets and goes away. In a laboratory on the floor above the artist's studio a test tube containing blood is upset and the fluid trickles down into the artist's place, staining his shirt. All of these circumstances tend to make the police believe that the artist is guilty of the murder, especially since he has the dead man's job, and he is placed under arrest. A star reporter from a metropolitan paper, the *Eagle*, is assigned to the case and his keen eye discerns the real cause of the blood stain. He then sets out on a new trail and by methods that are not logically clear he discovers the thug and makes him tell the truth about the accidental killing and the robbery. The story has an excellent idea, but it has not been fully realized in this case. There is a break in its most interesting part, for after the reporter has discovered the source of the blood stain the rest of the picture is simply a series of incidents that just happen, without any logical explanation. The artist is, of course, exonerated and the reporter writes a big "scoop" story. One scene shows the interior of the Brooklyn *Eagle* office at its busiest hour—a genuine scene made on the premises. M.

A Divided House (Comet, Aug. 28).—This picture is rather involved by the tacking on of several scenes which seem to have no direct bearing on the story. The man of the family desires to go on a farm, and his small son declares his intention of going with him. The mother and daughter, however, decide to stay in the city home. The father gets along famously in his new life, while the women are ejected from the apartment because they cannot pay their rent, and finally, going to the farm for a visit, they are so much im-

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Tuesday, August 27

GEM—BABY FINGERS

A perfectly adorable kids' picture.

BISON—FOR LOVE, LIFE AND RICHES

It fairly breathes with excitement.

ECLAIR—DOLLS

A most original sort of romance.

Wednesday, August 28

POWERS—AN EXCITING OUTING

New, novel and funny.

NESTOR—UNCLE BILL

A cleverly presented spirited comedy.

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Thursday, August 29

REX—A JAPANESE IDYLL

A love story told in the Orient. Elaborately staged.

IMP—A HAPPY FAMILY

A screamingly funny marriage entanglement.

ECLAIR—THE PASSING PARADE

A comedy-drama with a routing ring of patriotism.

Friday, August 30

VICTOR—THE WINNING PUNCH

A simply delightful Florence Lawrence comedy-drama.

POWERS—LIFE'S LESSON

A most brilliant inspiring drama.

NESTOR—THE GIRLS and the CHAPERON

A laugh in every foot of it.

Saturday, August 31

IMP—A CASE OF SMALL POX, and

HER BURGLAR

Two screamingly funny comedies.

MILANO—A CIRCUS ROMANCE

A stirring, gripping romance.

BISON—A SHOT IN THE DARK

Simply teems with excitement. A real Western story and production.

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ECLAIR—TWO BRAVE LITTLE HEARTS

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pressed with the surroundings that they decide to stay.

North of 55 Degrees (Reliance, Aug. 24).—A love story of the North that has its good points in the way of scenery and photography is contained in this film. The story is at times loose, although it does not err badly in this direction, and the judicious use of subtitles will enable the spectator to follow it with sufficient accuracy. Bob, who accidentally kills a man at a card game, flees to the North woods, where a treacherous guide finds his secret and attempts to capture him, but is foiled by the daughter of a trapper. The guide writes to the sheriff, who arrives just after Bob has married the girl. The officer attempts to take Bob back, but his young wife, shooting at the guide, wounds Bob, while her father tells the sheriff he is now out of the States and the boy will stay where he is. Scenically the film is all that can be desired, and the actors "get the story over" with a fair amount of efficiency.

NO ORCHESTRA FOR "GARDEN OF ALLAH"

CHICAGO, ILL. (Special).—There will be no orchestra employed in the Auditorium Theatre during the run of *The Garden of Allah*.

"It is not," says George C. Tyler, of Liebler and Company, "a question of how many players the Musicians' Union decrees shall be employed, nor the length of time for which they shall be employed, but a question of what the authors of the play desire. *The Garden of Allah* ran all last season in New York city in the Century Theatre, and in that time there was not a note of music played, either as accompaniment or entr'acte diversion. When *The Garden of Allah* was running in the Century Theatre we employed in the outer lobby an orchestra of eight strings, under Nahon Franko, but that was simply to play promenade music for those who sought the promenade when the curtain was down or who utilized the tea room in the mezzanine lobby. The architectural arrangement of the Auditorium Theatre does not lend itself very well to the purposes of an orchestra of the kind for the entr'acte promenades, but we may hit upon a suggestion that will serve to give music of some kind for the promenaders in the intermissions."

Wilton Lachare, Marie Doro, Constance Collier, and Edmund Breese will head the cast of *Oliver Twist* when it comes to the Illinois Theatre, Chicago.

The name of the Palace Theatre has been changed to Palace Music Hall, and will re-open Sept. 2 as a vaudeville house, abandoning moving pictures.

Ralph T. Kettering has been engaged for the fourth consecutive year, the Summer of 1913, as assistant director and press representative at White City. Beginning Sept. 1 Mr. Kettering will assume the general management of the National Publicity Bureau, with offices in the City Hall Square Building. He represents the United Play Company's productions, Gaskill and MacVitty, and will assume the publicity direction of the William A. Brady productions.

H. C. BAKER.

L. D. MACKINTOSH RESTRAINED.

Judge McCall, of the New York Supreme Court, issued an injunction on Aug. 21 restraining L. D. Mackintosh or any of his employees or any agents or employees of the Fidelity Booking Office from soliciting business, either claiming any connection with or referring to the Cleveland Circuit. This is the second injunction secured by the Prudential Vaudeville Exchange as a result of an attempt of W. A. Cleveland, its former owner, to re-enter the vaudeville booking business contrary to agreement made with the Prudential Vaudeville Exchange when he sold out to them.

AMES'S PRODUCTION OF "ANATOL"

One of the plays to appear in New York this year that will be out of the ordinary is *Anatol*, a translation by Granville Barker, of Arthur Schnitzler's *Anatol Cycle*. According to the London *Eve*, which has been investigating, this is a brilliant example of German playwriting, that shows its famous author in his lighter hearted mood. It was written in Schnitzler's earlier period, about 1893, just after he had definitely abandoned medicine for the drama. It consists of seven scenes in the life of a young bachelor, and the attractions of seven young women are displayed, giving the impression of youth's devotion to shifting ideals.

CHARLES WALCOTT IN A HOSPITAL.

EDMONTON, ALTA., Aug. 26 (Special).—"I'm not going to die," said Charles Walcott, citizen of the world, with a snap of his square jaw, when he was tucked into a snow-white cot at the Misericordia Hospital here. "I'm going to get well again," he added after a pause, "and I'll be as good as ever. I'm badly bungled up, but I'm not going to die."

Walcott, who was found in his tent at the Edmonton exhibition grounds on Aug. 17 by officers of the United Aids, is a vet-

eran balloonist, ex-circus performer, and all-around show man. His fame for daring attained a height equaled only by that of his skyrafter in the days before the modern birdmen invaded his field. Now he is a hawker of beads on the exhibition circuit in the Western provinces.

Fractured spine, pelvis, hips and ribs and broken knees and ankles and contusions all over his body constituted the injuries he sustained in falling from a balloon in Venezuela fifteen years ago. After lying in a hospital in the Southern country for six months, he was taken to New York, where his case attracted the attention of the leading physicians. Fourteen surgeons were present when an operation was performed laying open the spinal cord for nine inches. His case was nearest the most hopeless, perhaps, that refused to be hopeless, and eventually the aeronaut was able to leave St. Luke's and by the aid of crutches began making his way around the world.

SELIG FIVE REELS

THE SELIG POLYSCOPE COMPANY is the next licensed manufacturer to announce the release of a fifth full reel subject each week. The new release will come on Wednesday, Sept. 4, and each Wednesday thereafter. Recently the Chicago plant of the Selig Company was doubled in capacity in order to take care of the extra developing and printing work in connection with the new release, and they intend that the quality of their films shall not suffer in any particular by the increase in output.

NEW POLICY AT THE GRAND.

CLEVELAND, O. (Special).—The Grand Theatre opens under a new policy Labor Day, giving successful plays at popular prices. The opening attraction will be *Alma*, where Do You Live? featuring Florence Mills as Alma. Manager W. C. Fleming, who has been in charge of the Opera House, will go on a pleasure trip through Canada and the West, returning the latter part of August, when he will be in active charge of the Grand. The Opera House this Summer has proved to Cleveland that vaudeville during the hot months can be made a success. The Colonial Stock company has also met with great success this season.

The Hippodrome has closed its Summer season, and many new plans for the opening of the regular season are being made.

Luna Park vaudeville is drawing good houses. GEORGE M. DOWNS, JR.

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WANTED—Attraction to open new Victoria Theatre, Gallitzien, Pa., about Oct. 1. Jerome Dawson, manager.

YOUNG MAN desires dramatic engagement, Shakespearean or romantic drama. Henry Gunther, 3000 McNair, St. Louis, Mo.

FIRE DAMAGES THEATRE.

CLEVELAND, O.—The Empire Theatre, one of Cleveland's prettiest playhouses, suffered a bad loss by fire shortly after midnight Aug. 20. The fire was caused by defective electric light wires. Charles Robinson's *Cruise Girls* were playing at the house, and that being the opening week of the show all scenery and costumes were brand new. The scenery was a total loss and the costumes were badly damaged. An asbestos curtain prevented the fire from reaching the front of the house, otherwise the theatre would have been gutted. Charles Robinson stated that his loss would reach \$5,000, while the damage to the theatre was not placed at so high a figure. Manager McArdle, of the Empire, said his house would be open for business in about two weeks.

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